

TWENTY-EIGHT PAGES.



# THE NEW YORK



# DRAMATIC MIRROR

Vol. LVII, No. 1,477.

NEW YORK: SATURDAY, APRIL 13, 1907.

PRICE TEN CENTS



Photo White, N. Y.

HARRY BRAHAM.



Plays  
Bought  
Sold  
Leased  
Revised  
Written  
To Order

"KEEP YOUR EYE ON SALTER"—"LIKE RECEIVING MONEY FROM HOME"

Can Supply You With Play-Sketch  
**SPECIAL** Printing  
Scenery Small  
Capital  
Required

DO  
IT  
NOW

To Repertoire Managers  
**WHY** Have Special Plays  
**NOT** and Printing Think It Over

Sketches  
Written  
Revised  
Productions  
Staged  
Routes Booked  
Press Matter  
Written

EDWARD R. SALTER AMUSEMENT CO. (Inc.) SUITE 120-121 KNICKERBOCKER THEATRE BUILDING 1402 BROADWAY—Telephone 6149-38th

## Special Notice to

## MANAGERS!

I have not authorized any other firm to handle Stock plays controlled by me. Write direct to

MRS. H. C. DE MILLE,  
Astor Theatre Bldg., New York City.

NOW THAT THE INITIATORS HAVE ALL WITHDRAWN

We Will	2nd Season	29th Week	Address
start	Jane Corcoran in "The Freedom of Suzanne"	Arthur C. Aiston,	
Our Ad	East Stroudsburg, Penn., April 3.	Peterson, N. J., 4, 5, 6.	Room 302,
Again	6th Season	32d Week	110 W. 34th St.,
	"AT THE OLD CROSS ROADS"		N. Y. City
	Holyoke, Mass., April 1, 2, 3.	Springfield, 4, 5, 6.	Telephone 1524 28th



## Actor's Society of America

Members are requested to notify the Secretary when they have made engagements.  
N. B.—MANAGERS will find it to their advantage to consult the Society when engaging people.

RALPH DELMORE, Pres. MARK ELLSWORTH, Secretary.

## The BIRDSALL-STOWE Co.

Birdsall Stock Co.,  
Shubert Theatre, Newark, N. J.  
Opens April 1, 1907.  
Productions  
MR. WILLIAM PARKER, Stage Director.  
Astor Theatre  
New York  
5'way & 46th St.

MANAGERS desiring Summer Stock People communicate with me.  
Special Attention given Mail Orders.

ACTORS desiring Summer Stock Engagements.

REGISTER: Blank sent on application.

EUGENE STOCKDALE, GENERAL THEATRICAL AGENT  
Suite 1207-1208 Schiller Building, CHICAGO. Phone, Central 2677.

## EARL BURGESS' ATTRACTIONS

THE BURGESS CO. (Eastern)  
THE BURGESS CO. (Western)  
THE BURGESS CO. (Northern)  
THE BURGESS CO. (Southern)  
JIMMY BURGESS CO.

Rooms 227-228-229 Knickerbocker Theatre Bldg.,  
New York. Phone 1411-4th St.

One of the New Melodramas,  
FOR SEASON 1907-8

"THE MAN, THE WOMAN  
AND THE HOUR"

A BIG SCENIC PRODUCTION.

## SOSMAN & LANDIS CO.

## Great Scene Painting Studio

CHICAGO, ILL.

Scenery for Theatres, Opera Houses and Halls  
Asbestos Curtains, Stage Hardware, and Everything Used on the Stage



Theatrical Stage Hardware  
Asbestos Fire Curtains and Act Drops  
Steel Fire Curtains, Mechanical Stage Effects  
— SEND FOR CATALOG —  
UNION ELEVATOR & MACHINE CO.  
144-6 ONTARIO ST., CHICAGO ILL.

## H. P. KNIGHT SCENIC STUDIOS

140th St. and Walton Ave., N. Y. Tel. 1881-J Melrose.

Down Town Office, Knickerbocker Theatre Bldg., Tel. 4197-38th St.

Facilities Unsurpassed. Construction and Property Shops, Fireproofing Department, 15,000 sq. feet of storage room. Stage for rehearsals. New and slightly used scenery always in stock.

The entire magnificent scenic productions of E. H. Sothern and Julia Marlowe's "John the Baptist," "Daughter of Jorio" and "Queen of the Night" were painted by

HARLEY MERRY & SON, 947-949-951 Franklin Ave.,  
BROOKLYN

The Philadelphia Record of October 21st says of "John the Baptist": "The stage settings are magnificent. Such a wealth of color and picturesque effect have never before been seen on a Philadelphia stage. There is no detail lacking to make the settings more effective or complete. Each set as the curtain rose aroused exclamations of delight followed by enthusiastic applause."

Telephone: 1479 Flatbush and let us figure on yours.  
New York Office: 1250 Broadway. Telephone: 5945 38th Street.

TO CLEAN YOUR FINE GARMENTS SEE

## SCHWARZ & FORGER

CLEANERS AND DYERS

704 Eighth Avenue. Near 44th Street  
Low Rates Best Work Quick Delivery.  
Phone 4136 Bryant. 13 Branch Stores in New York City

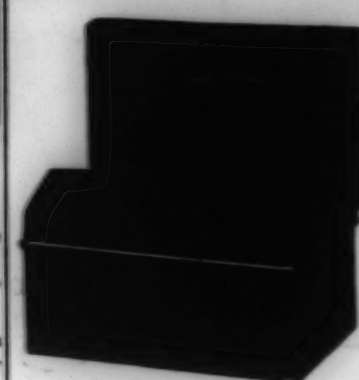
## MAHLER BROS.

SIXTH AVE. and 3rd ST., NEW YORK

Professional Underwear House of America

## A Storeful of Suggestions for the Spring Season of 1907

Complete and varied Assortments in Cloaks, Suits, Waists, Millinery, Muslin Underwear, Hosiery, Etc., all at our well-known Low Prices



## SHOE DEPT.

Originality of our Famous Short Vamp Shoes for Stage and Street wear. Estimates freely given on Quantity orders. Complete Stocks. Up to Date Styles. Lowest Cash Prices for Desirable Footwear.

## OUR MAKE-UP BOXES

Made from the very best tin, are black enameled. Especially made for professional use, having a tray with compartments for Creams, Powders, Cosmetics, and Brush, Wigs, Etc., Etc. Has double action lock with two keys at 45c.

## OUR COLD CREAM

expressly prepared for the Theatrical Profession, guaranteed to be absolutely pure and never become rancid in any climate. Put up in 1 lb. Screw Top Tin Cans at 45c.; 1/2 lb. at 25c.

Samples of Cream Sent Free  
All mail orders must be accompanied by money order. None sent C. O. D.

## SMITH—Q—GRADY

DRAMATIC AGENTS

Sketches Sold, Leased, Written to Order, Staged and Produced.

Wanted, good Sketches at all times.

Telephone 4069-38th, Suite 881-883 Knickerbocker Theatre Bldg.

REBRANDT  
PHOTOS

## BANGS

(Late of San Francisco)

Studio: 20 West 38th Street, near 5th Avenue

Official Photographer  
Cordell Metropolitan  
Opera Company.

Anna Kane  
Harold Smith  
Oliver Fremont  
George Bates  
Ethel Levy

Carrie Scott  
Reginald  
James Barr

George H. Cohen  
David Westfield  
Wm. J. Green  
Wm. C. Goodwin  
Louis Jones

PHOTOGRAPHY IN  
ALL BRANCHES

SESSING BY  
APPOINTMENT

## "A WORLD WIDE CIRCULATION."

The Oldest and most Influential Theatrical and V. aderville Journal

## THE ERA

Established 1877

The Era's Buildings, 5 Tavistock St., Strand, London, W. C. (two doors off Wellington St.)

Foreign Subscriptions, 3s. per annum  
Professional advertisements 6d. per line

American Artists Visiting the Metropolis use The Era Offices as their Permanent London Address

2,500 ARTISTES ADVERTISE IN ITS COLUMNS WEEKLY



FOR STOCK COMPANIES, FOR REPERTOIRE COMPANIES, FOR AMATEURS.  
I have the newest and most attractive, as well as the largest assortment of plays in the world.

Fairy Plays Ethiopian Plays Drawing-Room Plays  
Mrs. Jerley's Wax Works Temperance Plays  
Plays for Girls Pantomimes  
Write for my new catalogue of Theatrical Novelties, Spoken Guide Books, Paper, Sonnets. It is FREE  
SAMUEL FRENCH. - 25 West 22d Street, NEW YORK

Established  
1880

## THE STAGE

Price, 2d.  
Weekly

The Leading English Theatrical Newspaper. Circulation Guaranteed larger than that of all other English Dramatic and Musical Journals combined. May be obtained at

The International News Co.  
82-85 Dime St.

Samuel French,  
22-24 West 22d St.

NEW YORK

## BAL PROFESSIONAL TRUNKS

ARE THE ONLY TRUNKS NOW  
Especially with the new Railroad Law in effect, making Excess a more important item than ever. Call or write for new catalogue, beautifully illustrated in colors.

WM. BAL, Inc.  
110 W. 40th Street, New York.

## "TELL IT TO ME."

EMMA KENDALL'S 3D BOOK.  
ALL NEW, JUST OUT.  
For sale on all trains and newspapers, or by mail, to  
Address EMMA KENDALL,  
3 Codwell Avenue, Mayfield Heights, Cleveland, O.

## Western Dramatic Exchange.

Managers wanting reliable people write  
127 La Salle Street, near Madison, Chicago, Ill.  
P. J. HEDGER, Manager.

Managers of Parks and Summer Theatres  
Desiring first-class Dramatic and Comedy Companies for this Spring and Summer season, address  
T. H. WINNETT, 1402 5'way, New York City—"The Emergency Bureau."

## WANTED

Musical and Farce Comedy  
Stock Company

## HARTFORD OPERA HOUSE

For a Spring and Summer Season  
On Percentage. One Piece a Week. Address or apply to  
Hartford Opera House, Hartford, Conn.

Established 1879 at 14th St. Theatre

## WALTON'S SCENERY TRANSFER

STANLEY, 512, 514 and 516 West 34th Street  
(Over Penn. R. R. and Erie Depots)  
TELEPHONE, 1721—CHELSEA  
Office—Room 3, 1358 Broadway  
SCENE TRUCK ALWAYS READY



## THE MATINEE GIRL



**ELEANOR ROBSON** wears these Spring afternoons a maternal air, likewise a worried expression. The reason is a living, breathing one, it being the three urchins who play Willie Smith, Mary Ann Heath, and Anna May Heath in *Salomy Jane*. So enamored has Miss Robson become of these little ones—Donald Gallagher, aged eleven, Frances Golden Fuller, aged eight, and Ruth Abbott Wells, aged seven—that her mother, Mrs. Madge Carr Cooke, contemplates an injunction restraining her from summarily adopting the trio. So much for the maternal air. The worried expression arises from the fear awakened by a threat made by Grandma Boston. The Gerry Society of Boston has given notice that it will not permit these "infants" to appear in the production in the metropolis of the beans and fried pie district. In consequence Miss Robson is sadly philosophical.

"Whether it is because he leads a vagabond life and knows home merely as a name, or whatever the reason be, no one in the world is quite so fond of children as the actor. My children, Donald, Ruth, and Frances, are the happiest little ones I ever knew. Everybody in the company loves and pets them. They swarm around Mr. Warner, and Mr. Delmore, who plays Yuba Bill, adore them. I neglect important things to remember to bring them something every evening—apples, oranges, toys, or trinkets—and whenever I get dinner favors of my own or others, the children get them. Last week I told the children I had some trinkets at home that I would bring them the next night," said Miss Robson.

"What's trinkets?" asked little Ruth, the Anna May of the play.

"When you have found out what 'trinket' means and have written a nice definition of it for me I will bring them," I said.

Dimpling and flushing with truly maternal pride Miss Robson drew from the desk in the reception room of the star suite of the Liberty Theatre the definitions written by the two little girls. Formal, precise, and laboriously penned was Frances Fuller Golden's definition:

*My dear Miss Robson:*  
A trinket means a small ornament.

FRANCES.

More verbose was Ruth Abbott Wells' enlightening epistle, upon her own letter head stationery, with her own dainty half-tone at the top, and the lines carefully worked somewhat too heavily ruled, on blank paper:

*My dear Miss Robson*  
There are many kinds of trinkets some are pretty things that dangle from the belt or wrist or neck. I will love whatever you give me for I love you  
your little Ruth Wells.

Sometimes the door of Miss Robson's room opens ever so little, immediately following a rap that is as effective as a leaf blown against a portal of oak, and Ruth's fluffy brown hair surmounting Ruth's full white brow and wondering blue eyes appear. It never being in Miss Robson's heart to send the small intruder away, the fluffy hair and white brow and blue eyes are followed into the room by a little figure in Anna May's ragged frock, and Ruth slips to the cozy corner of the lounge in the reception room and stares at the desk, the easy chair, the photographs, the table where a wealth of Easter blossoms bloomed last week, and meditates.

"What are you thinking of, dear?" Miss Robson inquired one evening when the survey had been more than usually complete.

"I was thinking what do you need of two rooms; why don't you let this one?"

But Donald Gallagher is the star's greatest favorite. "Donald is a wonderful boy, the greatest child actor on the stage," Miss Robson affirms. "He makes up most of his own business. He is running over with dramatic instinct. For instance, in *The Girl Who Has Everything*, I tell him to bring me a paper cutter. Most children would have gone straight to the cutter and brought it to me. But Donald stretches upon his tiptoes, glances sulkily about, goes slowly around the table and reluctantly brings back the knife. Every one who has seen a boy's reluctant obedience of an order, especially when that order precedes his punishment, knows that this is precisely the way a boy acts under the circumstances. I don't know whether he will become an actor when he grows up. He has not decided.

"We talked of that and a great many other things while sitting on the stairs, waiting for our cues, as the villains plotted and plotted against our happiness in *The Girl Who Has Everything*," Miss Robson says upon the topic of "my children."

"What are you going to do when you grow up, Donald?" inquired Ruth, with a side-long glance. She is a wicked little flirt. "Get married, I suppose?"

"Donald shook his head and blushed. 'Of course Donald is going to marry,' I said. 'He's going to marry me when he's grown up, aren't you, Donald?'"

"Yes," said Donald, "if you'll wait for me." Ruth looked us over with the wonder and contempt of seven years. Then she snipped that budding romance with a frozen answer:

"Why, she'll be dead by then."

Miss Robson returned to the burden of her sorrow and philosophy: "My children are so happy and make the whole company so happy. And they go home the moment they can be spared from the performance. They go to

school. If only the Gerry Society would realize what homes some child actors come from, and that they earn more than their fathers and mothers, and help to transform the place from one of want to comfort. Actors, as a rule, are clever persons, and the little ones grow intelligent and quick-witted from association with them."

A heavy cross for Eleanor Robson is the Gerry Society.

When that great human document and adornment of literature, "The Habits of Great Men," is published, it will contain sidelights upon the nebulous personality of that chief recluse of actors, William Gillette. It will reveal among other things the playwright-producer-player's abstemiousness from rich foods, his custom of nocturnal rambles, and his heart-felt fondness for cats.

Instead of an ice-filled pail from which is thrust the green neck of a champagne bottle, the author and star of *Clarice* chooses a glass of milk. Instead of scarlet lobster, the brown and white of well-turned bismuit. And the many-mirrored walls of the night refectory reflect not his person, because at that instant he is perched upon the revolving stool of one of the all-night dairies, where real cow milk is sold and consumed.

The milk and bismuit absorbed, Mr. Gillette takes his exercise in curious fashion. Always alone, he swings up Fifth Avenue, heading for Central Park as a hart for the waterbrook. And the patrolmen in the park, accustomed to the apparition of a tall, pale man, hat in hand, striding through the paths in the woods as furiously as rode Ichabod Crane with the phantom horseman behind, no longer interfere with "the actor man's" nocturnal exercise.

On these walks and other whiles, whenever he may, Mr. Gillette cultivates the acquaintance of nomadic felines. Oank, his Japanese man, keeps three baskets especially designed for the comfort of cats on tour. Always he keeps within touch of milk depot and meat shops, for that his master will return from his walk with a yellow or gray head protruding from his pocket and a song of the night from a furry, whiskered throat filling the hotel corridors, is much more of a certainty than a mere probability. Actors of his company find no further fault with the management than that furry streaks scud through the halls, or prowl through neighboring dressing rooms, greatly to the upsetting of the actorial nerves and dignity.

That the dazzle of the footlights often gets into the eyes of the whole family is proven again by the appearance of Florence Busby, who will go to London as Miss Lucy in *Mrs. Wiggs of the Cabbage Patch*.

It needs a memory of only ten years ago to recall beautiful Amy Busby and her attractive sister, Georgie Busby. They left the theatre by the gates of matrimony, and both are without regrets for the center of the mimic stage so long as they have it in matters domestic. But they have not dissuaded their pretty, vivacious, nineteen-year-old sister Florence from following the footlights, and they are living over their own former triumphs in the success already won by "Little Sister."

Various Boswells of that successful sache-rine star, Edna May, have assigned various recent times and places for her debut. From Syracuse comes a card anciently yellowed that clears the event of all apocryphal clouds. The place was Syracuse, the time, Spring of 1883. The cast for the bucolic play then and there presented was this:

Farmer Allen	.....	M. A. Bager
Lake Blomfield	.....	L. F. Baum
William Allen	.....	H. E. Baker
Dora	.....	Ella Cahill
Mary Morrison	.....	Mias G. Gardner
Little Willie Allen	.....	Edna Petty

It was fourteen years later that Edna Petty, transformed into Edna May, made her debut in Oscar Hammerstein's operetta, *Santa Maria*, which was followed six weeks later by her union with the Lederer forces, which resulted in *The Belle of New York*.

Dorothy Dix—the true Dorothy Dix, that is—sends me this, crossing her heart in witness of its truth:

"A friend of mine who has a bright little girl of about ten was horrified the other day when the child announced 'I'm tired and sick of reading that Thaw story.' 'The Thaw story?' cried her mother in consternation, 'why, you surely haven't been reading that?'"

"Yes, I have," said the little girl; 'my teacher makes me do it, and she says if I don't know it all to-morrow she is going to keep me in.'"

The mother immediately went up in the air, but a little investigation showed that the child was studying mythology and that the Thaw story that she was requested to peruse concerned the god Thor."

## THE MATINEE GIRL.

## HARRY BRAHAM.

The first page of this week's *Mirror* contains pictures of Harry Braham, the well-known comedian, as he appears in some of the characters that he has played with success during his career. At present Mr. Braham is appearing in vaudeville in the West, presenting a specialty that he calls *The Man With a Hundred Faces*, and characters from Dickens, and reports indicate that his new line of work has proved very pleasing to the public. Mr. Braham's entertainment comprises character studies and facial expressions, with heads of famous people of the past and present, and a few quaint songs. The Dickens characters are Fagin, Quilp, and a few others chosen from the great Dickens collection. Mr. Braham spent six seasons with William H. Crane, originating the roles of Baron Ling Ching, the Chinese diplomat, in the Senator; Benjamin Cox in *On Probation*; Drinkwater, the colored body servant, in *The American Minister*; and Parker in *For Money*. The characters shown in the smaller pictures are Dodothe Pottin in *Paul Kaurer*; Fitzwarren in *Dick Whittington*; Cinderella in *Cinderella*; the baker in *Sergeant Kiddy*; and Solomon Moses in *Moses and Son*.

## CUES.

Seymour A. Rose, who was called to his home in Chicago on account of the illness of his father, has returned to New York.

Ann Warrington has been engaged for an important role in *Anna Karenina*, which the Shuberts are to produce in Philadelphia on April 15.

James K. Hackett has obtained an option on *Le Ruisseau*, by Pierre Wolf, which was produced at the Vaudeville Theatre, Paris, on March 21.

Jane Corcoran closed her tour of thirty weeks at Paterson, N. J., on April 6. Manager Arthur C. Aiken, with whom Miss Corcoran has a contract for a term of years, is now arranging for her fourth annual tour.

Alfred E. Aaron sailed for Europe on April 3 on the *Kaiser Wilhelm der Grosse*.

## AT THE THEATRES

To be reviewed next week:  
LA COMPTESSE COQUETTE.....Bijou  
THE OCEANID.....Herald Square  
THE BOYS OF COMPANY B.....Lyceum  
NOVELLI, IN REPERTOIRE.....Lyric  
THE OUTLAW'S CHRISTMAS.....Thalia

## Aster—The Ambitious Mrs. Alcott.

Comedy, in four acts, by Leo Ditrichstein and Percival Pollard. Produced April 1. (Wagners and Kemper, managers.)

Senator Anna Pierce	.....	Nell Moran
Lawrence Winthrop	.....	Leo Ditrichstein
Richard Winthrop	.....	Charles Cherry
Count Arnold Stephen Hackett	.....	William F. Hawtrey
The Butler at Mrs. Alcott's	.....	Fred E. Gurke
The Colored Butler	.....	John Arthur
Mrs. Pierce	.....	Rayna Adams
Alice Pierce	.....	Julia Taylor
Mrs. Louise Alcott	.....	Dorothy Dix
Anna Petrova	.....	Ruth Chester

Leo Ditrichstein's latest dramatic effort shows that his ability as a playwright does not extend to the realms of society comedy, however good he may be at constructing successful farces. The play has a well defined basis, at least two effective climaxes, and three well defined characters, but it is badly built, some of the situations are unfinished, and the main theme of the dialogue—only the papers—is left only half explained. A woman and her lover discuss marriage prospects, and the same woman and her lover relate past experiences in the library of mutual friends who do not know their secrets and who are forcibly ejected from the apartment by the dramatist needing a clear field for his characters. Certain incriminating letters are shown frequently and often spoken of, but their exact contents are never disclosed. The principal male character's real position in the dramatic contest is not made clear, and the final disposition of the people is left uncertain. There are too many long speeches and the concluding harangue of the principal woman character is dragged out to the verge of boredom.

The story is about an ambitious widow with a past, a young man lover and an interfering older brother. The scenes are laid in the diplomatic circle at Washington. Mrs. Alcott, the widow of former Minister Stephen Alcott, her second husband, falls in love for the first time in her life with a young government attaché, Richard Winthrop. Richard's brother, Lawrence, knows of a scandal affecting Mrs. Alcott's life as a minister's wife, and sets about to prevent a marriage. Lawrence was a former admirer of the woman and a suitor for her hand when she married Alcott. Certain reports made by Lawrence about the scandal accidentally reach Senator Pierce, whose daughter, Alice, is in love with Richard. Lawrence gives Mrs. Alcott the choice of telling Richard the story of the scandal or having the Senator relate it. Mrs. Alcott appeals to Count Hagedy, representative of the country in which Alcott was once stationed, and the Count asks the President to warn the Senator against telling state secrets. Richard has been given the papers to take back to the department, though he is entirely ignorant of their contents. Lawrence, finding his move checked by the Count's interference, hints to Richard that the papers concern him. Richard is about to tear open the envelope when the Count prevents him and burns the documents, dying from heart failure induced by the excitement attending his struggle with Richard. Mrs. Alcott falls ill, and Alice Pierce, a clear-sighted girl, leaves home to recover her health and to win Richard, whose love for the older woman has already begun to wane. Lawrence announces his intention of following her, presumably for the purpose of taking his brother's place in her affections.

With the exception of Mr. Ditrichstein, William Hawtrey and Ruth Chester, who played a very small role, the characters seem to be generally miscast. Dorothy Dix makes Mrs. Alcott appear an adventurer rather than an honest woman trying to overcome an unpleasant past. There is scarcely a suggestion of sincerity in her acting until the last act, when she reads the farewell speech sympathetically. Julia Taylor is colorless as Alice Pierce and speaks in some strange dialect, presumably Southern. Kanyon Bishop as Mrs. Pierce has a neutral role, and speaks in a dialect differing materially from the speech of her daughter. Edna Moran as Senator Pierce has still another dialect, suggesting the Middle West. His acting is stilted. Charles Cherry fulfills the Count's description of Richard Winthrop—"a face and a suit of clothes." He plays the role listlessly, and by his actions would appear to have a dislike for the woman he wishes to marry. John Arthur as the colored butler at the Pierce's, speaks like a negro. Fred E. Gurke is adequate to the role of the other butler.

William F. Hawtrey as the Count gives a clear, complete characterization, full of meaning and nearly perfect in conception and execution. His own personality is thoroughly hidden in his assumption of the role. Mr. Ditrichstein plays Lawrence Winthrop with surety, but occasionally his face betrays his method crop out. He is to be blamed as the author is not as an actor for the lack of defined purpose in the character. Ruth Chester appears as a Russian serving woman and plays the role with a marked degree of sincerity.

The scenery and appointments of the four acts—two showing the Pierce library and two Mrs. Alcott's reception room—are in very good taste.

## Wallack's—A Marriage of Reason.

Comedy, in four acts, by J. Hartley Manners. Produced April 1. (Klaw and Erlanger, managers.)

Rita Forrest	.....	Fannie Ward
Lady Ratcliffe	.....	Julia Dean
Mrs. Ellison	.....	Margaret Fuller
Mrs. Belmont-Taylor	.....	Maudie Beam Stover
Norma	.....	Minnie Storey
Captain Ellison	.....	De Belleville
Lionel Meredith	.....	Conway
Tony	.....	Master Richard Storey
Ben	.....	J. E. Adams
Parker	.....	R. L. Smith
Lord Delcombe	.....	Kylie Bellows

A Marriage of Reason owes its dramatization to Hartley Manners, and one must give him his due for taking the responsibility and thus ennobling from all blame Mrs. Kennard, upon whose novel, "The Second Lady Delcombe," it is based. The reason of the play was never once made clear to a very willing audience, which was on the qui vive to accept even an apology of a reason for the production. The play may be summed up very tersely and justly as one of dialogue and very questionable morals—the most apparent moral being that it is perfectly right to marry for reason and convenience if both parties agree, since, if they keep patient long enough, love will probably win the day.

It is a pity that A Marriage of Reason, with all its possibilities, and they are numerous, with dialogues unusually bright at times, which in capable hands would not have appeared ordinary and tame, should have been allowed to fade into a lukewarm and absolutely impossible play, the outcome of which was never once in doubt.

It is a pity the audience was only allowed to imagine the meeting of the divorced wife and her successor. Did Mr. Manners overlook it or did he not dare trust it to his artists? And how unkind of the author to try and make a kind-hearted audience sympathize for four whole acts with the supposedly unjustly divorced wife, only to hear in an odd way at the finish that since her son is better she will return to her second husband. However, had the audience known the reason for the production they would not even have had an idea to speculate on.

Lord Delcombe, an impecunious Englishman, has divorced his wife for an unknown reason, and, according to her, a wrong one. His one idea is to retrieve his lost fortune in order to secure his son Tony's future. Rita Forrest, an Amer-

ican heiress, appears, and after a quiet heart to heart talk, in which there can be no misunderstanding, they agree on a marriage of reason—love, or rather any pretense of love, to be avoided by both as a matter of honor.

Lionel Meredith, Delcombe's nephew, who is very much infatuated with Rita, is furious on hearing the news of this marriage of reason. Tony and Rita become fast friends, but the boy cannot understand why his mother, whom he dearly loves, is supplanted in the household by another. The boy, while riding, is thrown and seriously injured, and respecting a promise she once made him, Rita sends for his mother.

The third act finds the first and second Lady Delcombe, not only in the same house, but on most intimate terms, confiding and sympathizing with one another.

Mrs. Ellison, a former sweetheart of Delcombe's, married to an army man to all appearances ill-treated, rugged and uncouth, rushes to the ball in the middle of the night to escape her husband's brutality. He follows her, and, giving vent to his excited feelings, accuses her and Delcombe of wrongdoing. Delcombe, who very diplomatically arranges matters satisfactorily to every one, discovers he is very much in love with his wife "of reason," but being in honor bound not to show it, prepares to leave his home only to discover that his love is the only thing failing her in order to make her happy.

Tony being out of danger, the audience, providing his hearing was good, discovers that the poor ill-used and much abused first Lady Delcombe has had a second husband the whole time, and will now return to him, and the marriage of reason now being a very much matter of fact marriage of love the curtain falls.

Mr. Bellows as Lord Delcombe must above all be thanked for making it possible for the audience to hear what was being said, for until he appeared and in his quiet, distinct voice gave the other artists the cue to the proper key, they apparently overlooked the fact that the audience was not confined to the first four rows of the orchestra. In spite of the author and weak support, Mr. Bellows did his best and showed up to his usual polished standard on the few occasions where bright and even witty dialogue relieved the tediousness of the play.

Fannie Ward as the heroine proved herself an adept at showing off clothes to advantage, and we must be generous and trust that her accident in the second act, when she wrenched her ankle, was the cause of her feeble attempt in the part. Frederick de Belleville as Captain Ellison made the most of a very ungrateful and unkindly forced character, and at times was splendid. Unfortunately the climax in the third act between him and Delcombe was spoiled by the big distance in the key in which they pitched their voices.

As Mrs. Ellison Margaret Fuller played the part with credit. Conway Taurie spoiled his work as Lionel Meredith by being too staid. Master Richard Storey, who played the son, proved the real hero of the night, and several of his older and more experienced colleagues would do well to take note of his enunciation and especially his intonation. Other roles were inconsequential.

The settings of the third and fourth acts, the library at Delcombe Hall, were splendid and very welcome after that of Acts I and II, which would not even have been a credit to a one-night stand production.

The New York public has shown itself time and again a willing and generous one, but it is very doubtful if it will allow Mr. Manners the satisfaction of adding A Marriage of Reason to the season's successes.

## New York—The Land of Nod.

Extravaganza, in two acts and four scenes; book by Frank R. Adams and Will M. Hough, rearranged by George V. Hobart; music by Joseph E. Howard. Also *Two Sons Bred*, musical travesty in two scenes; music by Victor Herbert; words by George V. Hobart. Produced April 1. (Will J. Block Amusement Company, managers.)

Bonnie	.....	Mabel Harrison
Bonnie's Mother	.....	Emily Hoff
The Jack of Hearts	.....	Helen Bertram
The Weather Man	.....	William Bellery
The Chorus Girl	.....	Gus C. Weinburg
The Joker	.....	Carrie DeMar
The April Fool	.....	Conway
The Welch Harlequin	.....	Neil McNeil
The Telephone	.....	Henry Gibson
The Hot Tom	.....	Walter Blair
The Man in the Moon	.....	William Bellery
The Sandman	.....	William Bureau

Oscar Hammerstein..... William Bureau  
Oon, the Corried..... Gus C. Weinburg  
Robinson Curuso..... Notty Johnson  
Peter Pantoon..... Percy Smith  
Emma Screams..... Carrie DeMar  
Alessandro Bouncey..... Walter Blair  
A. La Monday..... William Bellery  
Madame Yelba..... Helen Bertram  
Wright Boaz..... Neil McNeil

Without charging plagiarism, borrowing or "unconscious celebration," or insinuating any sort of wrongdoing on the part of the formidable array of authors that supply this piece, it must be said that *The Land of Nod* bears a remarkably close resemblance to *The Wizard of Oz*. The likeness extends even to the personnel of the cast and also to the blitheness of the chorus. With a brushing up of the book, which Mr. Hobart probably did not rearrange quite enough, the entertainment ought to acquire a drawing power equal to that of the now perennial *Wizard*. It will be enjoyed by the same people who liked the other—that is, men, women and children. This is a perfectly safe prophecy, for the extravaganza has been running successfully since June, 1905, the time of its first production in Chicago. Still, the book does need improvement to the extent of the introduction of more real humor.

Victor Herbert's musical travesty of *The Song Birds* is an interpolation near the end of the second act and alone is worthy of patronage. The operatic rivalry between Oscar Hammerstein and Heinrich Corried forms the basis of a very clever burlesque. It was first presented at a Lamb Club gambol and found worthy of publicity. Herr Direktor Corried visits Signor Hammerstein's theatre, bringing with him his three most trusty retainers—Curuso, Pantoon and Madame Screams. He and the Thirty-fourth Street impresario engage in an artistic dispute that concludes with a vocal melee, in which Hammerstein's *Americana*, Bouncey, A. La Monday and Madame Yelba, strive to overcome the high notes of the trio from Broadway, both sides being supported by choruses of soldiers, peasants, milkmaids and others in the usual operatic way. The fight ends in a draw.

To return to the longer piece: A little girl, Bonnie, goes to sleep and dreams herself into the Land of Nod, a country peopled by various somnambulist creatures familiar in extravaganza. She has many adventures, including falling in love with the Jack of Hearts, and then wakes up at home again.

Mabel Harrison is the little girl with a nasal voice and pink extremities. She has two songs with the Man in the Moon, and one of them, "Cross Your Heart," has a popular sound. The other, called "The Same Old Story," serves to introduce some amusing burlesques of familiar scenes. Helen Bertram is an attractive Jack of Hearts, with one song called "My Cinderella," in which she is assisted by the well dressed and vivacious chorus. Carrie De Mar as the Chorus Girl makes the big hit of the show. Her own personality goes far toward making her success, but she also has the advantage of a good part. Her songs are "The Belle of Baldhead Row," "Sneez Time" and "Amateur Night," the last two written by Joseph Hart. She and Gus C. Weinburg also conduct an entertaining scene in the first act, in which they pantomimically impersonate two heavy drinkers. Mr. Weinburg follows this with a song entitled "Just One More," with much novel chorus business.

William Bellery as the Weather Man is not particularly funny. Mr. Weinburg as the Joker suffers from trite lines, but as Corried in *The Song Birds* he gives an excellent piece of characterization. Knox Wilson is broadly amusing

(Continued on page 13.)



## THE KNIGHT OF THE BURNING PESTLE.

Elizabethan Satire Given by Harvard Chapter Delta Upsilon.

Harvard Chapter of the Delta Upsilon fraternity gave as its annual show this year Beaumont and Fletcher's comedy, *The Knight of the Burning Pestle*. The first public performance was given in Brattle Hall, Cambridge, on April 2, and after performances in Boston and Wellesley, the play will be given at New Haven on April 12. The Harvard Delta Upsilon has adhered to its policy of presenting Elizabethan revivals since 1898, when Thomas Dekker's *The Shoemaker's Holiday* was put on. Other plays that have been given are *Fortunio* by Land and Sea, *The Maid of the Mill*, *The Elder Brother*, *Eastward Ho*, *The Alchemist* and *The Wise Woman of Hoxton*.

*The Knight of the Burning Pestle* is a satire on the overstrained romanticism and heroics of that age. It was acted about 1611, six years after the appearance of "Don Quixote," and stands in the same relation to the drama as Cervantes' story does to fiction. Beaumont and Fletcher chose as their hero a grocer's apprentice, who selected his followers from among his fellow apprentices. The authors call to their aid a citizen and his wife, and let the play proceed.

The opening is most ingenious. The Prologue steps before the curtains, drawn between two pillars that stand midway to the rear of the Elizabethan stage. Before he has spoken half a dozen lines a London citizen interrupts him. The play proposed is *The London Merchant*, and he objects to the title. The shopkeepers have been too much bothered in the play; let them present something that will honor the merchants. To humor him the actor names several pieces that are in the company's repertoire, but none are to the citizen's fancy, who suggests that they interpolate a part into the piece that has been announced.

"But we have never a boy to play him," objects the Prologue. "Let Ralph play him," says the wife of the Citizen, and after Ralph, the Citizen's apprentice, has given a sample of his histrionic promises it is agreed that he shall take a part. Into the melodramatic plot Ralph is introduced as the Knight of the Burning Pestle, with absurd effects. In a battle with the hero he is badly worsted; this is counterbalanced by his victory over a ferocious giant some eight feet tall. He wanders into the usual mythical kingdom, where the princess, according to precedent, falls in love with him. Not allowing himself to succumb to her charms he returns to London, where, after various honors and adventures, he dies, shot through the head with an arrow.

In every event of the story he receives the encouragement and advice of the Citizen and his wife, who sit on the stage, a custom of the time, and step up to confer or interfere with the actors. When Ralph is off the stage things drag for the wife, until she urges her husband to recall him. Then they devise an adventure for him, and it straightway is enacted. As the Citizen and his wife are in evidence from the beginning till the last of the performance, it is probable that these two parts are the longest important roles in the English drama. They require constant impersonation, for they never leave the stage and their attention is riveted on the play, which is so real to them.

The Cambridge production was given in the Elizabethan manner, without change of scenery, and with spectators seated on the stage. The cast was as follows:

The Speaker of the Prologue	L. R. Marlowe, '06
A Citizen	J. W. Bailey, '07
His Wife	C. B. Wetherell, '06
Ralph	O. L. M. Lyding, '06
Two Boys	L. F. Garland, '06
Ventrucell	R. L. Niles, '06
Humphrey	A. M. Hurlin, '10
Merrythought	W. J. McCormick, '07
Jasper	R. E. Middleton, '06
Michael	E. E. Garrison, '06
Tim	F. S. Howe, '06
George	C. W. Burton, '07
A Host	G. W. Bricks, '07
A Taster	H. F. Reed, '06
A Barber	G. F. Partridge, '06
Two Captives	L. R. Marlowe, '06
A Sergeant	T. Eaton, '06
William Hamerton	H. F. Reed, '06
George Greenstone	H. F. Reed, '06
Lace	T. W. Knauth, '07
Mistress Merrythought	L. R. Marlowe, '06
Pomponia	G. L. Austin, '06
Apprentices and attendants	G. L. Austin, '06
H. G. Dunham	W. M. Ford, '06
B. D. Hall	T. L. Wilson, '07

The acting was without exception good, and showed the effects of unusually careful training. O. Lyding, '06, took the difficult part of the adventurous knight to perfection. T. W. Knauth, '07, as the daughter of the rich merchant, Ventrucell, made a pretty girl, and his slight awkwardness seemed to heighten his attractiveness. C. W. Wetherell, '06, made up an excellent bustling matron, and W. J. McCormick, '07, as the comic man, Merrythought, repeatedly brought down the house by his songs. But the minor characters really won the most applause. C. W. Burton, '06, and F. S. Howe, '06, as the long and short squires of the Knight of the Burning Pestle, were irresistibly funny, and acted their parts with rare skill.

The music consisted of old English songs and melodies, arranged by A. M. Hurlin, '10.

## A FORGOTTEN ACTRESS.

During my management of the Park Theatre, in Brooklyn, in 1870-71, one of my best friends was Capt. Ralph Chandler, of the United States Navy, then stationed at the Brooklyn Navy Yard. He was a nightly visitor to the Park, being a great lover of the drama. His vessel (I think it was the *Langester*) had shortly before arrived from a cruise in the Pacific. I told him of my experience in that part of the world and of my visit to Honolulu, Samoa, Australia and other parts of the Southern Pacific. The story interested him very much, as he but a short time before had seen and traveled over the same places, and received the same impressions that I had spoken of.

"Oh, by the way," said he, "there is one incident that occurred during our cruise that will, I know, interest you, but first let me ask you a question. Did you when in California ever hear of an actress named Miss Albertine?"

"Oh, yes," I answered, "not only did I hear of her, but I played with her, and a winsome little lady she was, too. She dropped out of sight suddenly about the year 1860. She married a young comedian of my company named Dunphy. He died, and Albertine must have passed away very quietly, too, for none of the papers ever spoke of her death. Why do you ask, captain?"

"I'll tell you why," he replied. "You must know our cruise was what might be called on a roving commission. When we were at Honolulu an American gentleman on his way to New York took dinner with me at the American Consulate, and, talking of matters generally and American interests particularly in Australia, he related a scene he passed through in Sydney. He said that a party connected with the Charity Hospital in Sydney had a duty to perform, and he singled me out," said the American, "as being the most fitting one to hear his story." He said that about ten years before that there came to Australia a young actress named Miss Albertine. "God in His hand," he said, "and could have made a lovelier woman," he said, "but to us Australians

it seemed as if He never had. She was the ideal of the town a while. "One morning, rising from her bed, she could feel the warmth of the sun as it flooded her room, but could not see its light. In a word, she was blind. She was removed to an asylum and all that science could do failed to restore sight to those once beautiful eyes. After a while the little means she had saved up to pass the evening of her days in her New England home was spent. The professor in the land of the banishment was not the charitable one we know here in America, and so the lovely Albertine was allowed to seek a home in the Colonial Penitentiary. All her early friends had forgotten her. Her relatives in New Bedford, Mass., had died or moved away, and for ten long years she pined there in melancholy and her raven locks became white. In a word, she was a young old woman."

"When my friend got through his story my mind was made up," said the captain. "I prayed to God to spare her till my good ship might enter Sydney Baying the Stars and Stripes, and by Heaven! twenty-four hours after we dropped anchor I told Albertine she would be a welcome guest at the table of its captain, and if she so desired I would land her in New Bedford safe and sound. Well, to make a long story short, I did it. I'll not harrow your feelings by any further description of the appearance of the woman who they tell me was but a few years before that time the admiration of theatregoers in San Francisco. She did not long survive her return to her childhood home, and like Rip Van Winkle, no friendly hand was there to welcome her return, nor a mother's kiss to greet her. The once cheery, laughter-loving, idealistic Dot of Dickens' 'Cricket on the Hearth' now sleeps the sleep that knows no waking in a corner of a quiet old cemetery in the city of New Bedford. She died unwept by any of her kin."

The good-hearted Chandler himself has paid the debt of nature, and let us hope that the spirit of the once lovely Albertine was the first to greet him in the region where suffering ends and joy begins.

J. J. McCLOSKEY.

## LOUISVILLE'S NEW THEATRE.

The Mary Anderson Theatre, Louisville, Ky., under the direction of the Shuberts and managed by Frank Williams, opened to the public Monday evening, April 1, with *De Wolf Hopper* and his opera company in *Happyland*. Speeches were made by Gen. John B. Castleman and Mr. Hopper, and the evening proved a merry one to the large audience.

The erection of the new building was started in the middle of May, 1904. The house is built of brick and concrete, with reinforced concrete



The Knight of the Burning Pestle: Act IV., Scene V.: Jasper brought to the Citizen's house in a coffin, plans to have Lane escape concealed therein while he, "with the win of twenty men," can provide for his own safety.

and tile, and is fireproof. It seats 1,475 persons, and every seat in the theatre is sold by numbered coupon, even the gallery seats. There are nine exits with main entrance and seventeen exits in other parts of the building. Fire escapes extending from each floor to the street on both sides of the building, and the house is finished under the most stringent rules of the Building Department and the State Board of Fire Underwriters.

The illumination consists of 2,200 lights throughout the building, and at every accessible entrance at the conclusion of performances red lights denoting passageways are used, making it possible to empty the house in a minute and a half. The main entrance is two feet wider in capacity than the law requires, making it abundantly convenient for ingress and egress. The stage hangings are in steel cables. The theatre is entirely cut off from the adjoining building by walls with an average of from eighteen to twenty inches in thickness. The theatre is heated from the adjoining building, and through a most successful method the air throughout the entire house is changed every twenty minutes, removing all impurities that are often found in such buildings. In the dressing rooms of the building are private baths and toilets, and each room is ventilated in addition to the windows, which admit fresh air and sunlight, another innovation rarely found in many of our leading playhouses.

## ST. PAUL'S NEW AUDITORIUM.

The Auditorium Theatre, which was formally opened in St. Paul on April 2, gives to that city the reputation of possessing the largest theatre of America, and certain features of the building place it ahead of any European playhouse, possessing the combined provisions for enlarging or contracting its capacity and adapting it for any purpose, from a high school commencement to Ibsen's one-room drama, grand opera, a horse show or a national political convention.

The building, which was erected at a cost of \$435,000, occupies a space of one and a quarter acres, and was constructed in less than sixteen months.

The seating capacity is 3,200 people, and 600 can stand without any crowding when the building is used as a theatre. Turning the building into a convention hall, however, gives a capacity of 10,500 people, seated and standing. The emergency exits consist of side arcades 13 feet wide, and are accessible from all parts of the house. Three sunburst chandeliers, the center one containing 144 incandescent lamps, and the others 96, together with 24 federal fixtures (massed lamps) and 4,825 incandescent lamps will flood the building with light.

The height of the proscenium opening is 30 feet, while the stage measures 117 feet across, with an ordinary depth of 45 feet, which can, however, be enlarged to 137 feet. The height to the rigging loft is 90 feet, the movable stage measures 100 feet wide by 45 feet deep.

The height of the ceiling is 63 feet above the stage floor, while the distance from the front of the stage to the rear seat of gallery is 145 feet. It is interesting to note in connection with the gallery that settees divided into seats for two people to occupy take the place of the usual chairs.

The programme of the opening performance consisted of formal speeches by the Governor and Mayor, a concert by the St. Paul Symphony Orchestra, Sir Edward Elgar conducting for the occasion, and a dance. In no wise the least novel feature of the new playhouse is the fact that it is entirely under municipal control.

## THE PRETENDERS.

Satisfying Performance of Ibsen's Drama Given by the Yale Dramatic Association.

The first American production of Henrik Ibsen's drama, *The Pretenders*, was given at the Waldorf-Astoria on April 2 and 3 by the Yale University Dramatic Association as its eighth annual offering. The cast was as follows:

Hakon Haskonson	G. L. Stark, '07
Inga of Varteig	C. T. Crocker, '06
Earl Skule	T. Achells, '06
Lady Ragnhild	D. W. Porter, '06
Marjette	S. W. Holmes, '06
Guthora Ingesson	S. C. Rand, '06
Sigurd Rikhsing	H. B. Stinson, '07
Nicholas Arneson	M. O. Parry, '06
Dagfinn the Peasant	C. E. Hopkins, '07
Ivar Rodde	S. R. Overall, '06
Vogard Varnadal	R. S. Levy, '06
Gregorius Jonsson	A. C. Brown, '07
Past Vilha	W. M. Crunden, '06
Peter	H. T. Warren, '10
Stra William	M. S. Little, '07
Master Skard	F. B. Weinwright, '06
Jatveir Skald	C. F. Fanchot, '10
Road Raste	G. Dahl, '06

When this play was written Ibsen was practically unknown, and only after Europe had been agitated by Brand and Peer Gynt did *The Pretenders* gain any adherents. Its first production abroad was in 1864 at the Christiania Theatre. Since then it has been presented with great success in various European cities.

The play appeals all the more forcibly to the lover of Ibsen since its motif touches the author so directly and helps to demonstrate his ability and method of combining truth and fiction. Bjornson, Ibsen's well-known literary rival, a man of inspiration and of infinite self-confidence, is easily recognized in Haskon, who through his great belief in himself and his ideals forges to the front. In Skule, the uncertain, the hesitant, who has the inspiration but fails simply owing to his lack of self-confidence, it is thought the author referred to himself.

No latter day dramatist is so thoroughly a master of dramatic effect as Ibsen, and that is manifested in Hedda Gabler, A Doll House, Ghosts, and Peer Gynt, and is even more pronounced in *The Pretenders*, and it is obtained by a skillful use of contrast. This is apparent in practically every feature of the play, but especially so where Haskon and Skule are concerned. Certainly, absolute self-confidence and belief in the ultimate success of the one opposed the lack of all three in the other.

Haskon and his followers, spurred on by the unalterable conviction of the right of their cause and abounding confidence in their power to win,

his great aim to unite the whole of Norway under one king—himself.

Skule at once declares himself King of all Norway, but his first and only victory at Asaka is followed by disaster, and his legions desert him.



The Knight of the Burning Pestle: J. W. Bailey and C. B. Wetherell as the Citizen and His Wife.

One alone stands by him, Peter, the child of his first and only love, and to save him the boy brings upon himself the ban of the church by taking at the point of the sword the shrine of King Olaf. The right, however, is not on his side, and inspired by the enthusiasm of his son for him and his cause and as a last remnant of nobility, Skule goes with the boy to meet his enemies and death.

It is not only to the men who filled the principal parts that the signal success of the production is due, but to every one of the company of about seventy-five. All by their conscientious work, minute in its smallest details, put the finishing touch to a production that was not only classically a triumph, but dramatically a genuine success. Yale has many victories to her credit, but none more noteworthy than this production.

Bishop Nicholas, as played by C. E. Hopkins, will not easily be forgotten by those present. From his first appearance till the death scene he held his audience as few experienced actors know how—his quick, subtle variations of facial expression, his gesticulatory detail, his good-lit eyes, his every word showing his cowardly soul stamped him an actor born. His make-up, features and gestures suggested Sir Henry Irving, who, as William Archer points out in the introduction to his translation of this play, was intended for the part, but owing to Nicholas' death occurring in the third act (there are five altogether) could not be prevailed upon to play it. T. Achells as Earl Skule did splendid work, playing with feeling and conviction; his acting when he overcomes the offer made by the tempter (in the shape of Nicholas' ghost) to save himself at the cost of his son's soul, is especially noteworthy. G. L. Stark as Haskon was a somewhat youthful looking King, but by capital handling of the part made one forget his looks. His diction was particularly clean cut and clear. H. T. Warren as the son was effective, and R. S. Levy as Ivar Rodde, the chaplain, did good work.

The female roles were well played. C. T. Crocker as Inga of Varteig, S. C. Rand as Marjette and D. W. Porter as Lady Ragnhild being especially worthy. It was unfortunate more attention was not paid to the unmistakably masculine hands which appeared incongruous with pink cheeks, fair hair and long trailing dresses. The remaining roles were all adequately filled.

The Yale University orchestra, led by F. T. Kelsey, rendered several selections, Grieg's Peer Gynt suite being especially well played. "The Pretenders" choir, under the leadership of H. L. Carter, was excellent, greatly adding to the effect of the Bishop's death scene.

The play was well staged, with careful attention paid to the smallest details, the furnishings being lent by David Belasco.

Yale University may well be pleased with its Dramatic Association and the members thereof, for they scored a success, and a notable one, in their production of *The Pretenders*.

Among those, besides the principals in the cast who added to the success of the production, were:

Noblemen: G. C. Collet, '07; L. S. Hemminger, '06; F. D. Gilbert, '06; R. S. Hester, '06; W. H. Hunt, Jr., '06; Court Ladies: D. Green, '06; F. H. Mason, '06; Court: J. G. Grant, '06; Wood-Arrest: A. S. Jackson, '07; H. Kilmour, '07; A. S. Mathew, '07; H. E. Sheffield, '07; E. A. Rodde, '07; J. F. Hale, '06; C. E. Ide, '06; W. E. Van Rensselaer, '06; R. S. Penn, '10; Soldiers: J. H. Wood, '06; S. D. Friesell, '06; A. M. Rodde, '06; J. A. Parry, '06; E. L. White, '06; S. M. Clement, '10; F. M. Stinson, '10; J. C. Hase, '06; Priests: C. B. Holder, '07; C. H. King, '07; J. M. Smith, '10; H. E. Woodford, '10; Actors: H. L. Brown, '10; S. H. Phillips, '07; C. H. Halsey, '07; R. E. Ragnhild, '06; D. Greene, '06; C. V. Graham, '06; W. C. Halsey, '06; F. O. Mason, '06; H. Grant, '10; E. T. Williams, '07; J. W. Lowe, '07; R. A. Halsey, '07; B. Barstow, '07; L. S. Bell, '07; R. Dasher, '07; J.



The Pretenders: Lady Ragnhild, Marjette, Hakon Haskonson, Bishop Nicholas, Skule, Peter.

his mother, Ingar, has established by ordeal of hot iron, thus supporting his claim by divine assent as well as by the choice of the people at a previous election. Haskon marries Marjette, the daughter of Earl Skule, who, together with Nicholas, Bishop of Oslo, are the strongest of the Pretenders, the Bishop having joined the church as the result of being thwarted in his desire for the throne. Nicholas hints to Skule of Haskon's royal birth being doubtful, and dying, gives them a legacy of strife by burning the only document able to prove or disprove the charge, and so at his deathbed the two rivals part in anger after Haskon has told Skule of

Miller, '07; I. S. Oids, '07; R. F. Rogers, '07; A. B. Ridduck, '07; W. P. Clement, '06; B. Brownhall, '06; C. Seymour, '06; D. Stewart, '06; S. C. Rand, '06; R. J. Schweitzer, '06; J. G. Ordway, '07; H. W. Riddick, '06; J. E. Brown, '06; J. E. Brown, '06; W. W. Husted, '07; D. R. Meiza, '07; R. Beebe, '06; R. M. Byrnes, '06; C. B. Garver, '06; W. D. Scholle, '06; J. T. Loree, '06; N. C. Taintor, '06; H. Griffith, '10; L. H. Lehman, '10; S. H. Phillips, '10; J. O. Roberts, '10; J. E. Spencer, '10; A. C. Staley, '08; J. P. Burr, '08; C. W. Bondia, '08; C. L. De-Victoria, '08; F. H. Kenyon, '08; Peasant Women: R. L. Brown, '07; G. B. Gilbert, '07; C. H. Halsey, '07; R. E. Ragnhild, '06; H. Green, '06; F. O. Mason, '06; H. Grant, '10; E. T. Williams, '07.







**LOUISVILLE**

**NEW ORLEANS.**

**ST. PAUL**

**COLUMBUS.**

**SPRINGFIELD, MASS.**

**OMAHA.**

**BUFFALO.**

DENVER.

**TOLEDO**

At Burt's The Moonshiner's Daughter played the fair houses 28-30. A Race for Life was the bill 31-32.  
C. M. EDSON.

## CORRESPONDENCE

**ALABAMA****ARIZONA****ARKANSAS**

7.—ELES' (James  
Doctynder Mins)

**WYLLIE HARPER IN**

entre co. March  
Martin Daly Music

**COLORADO**

there is a great

THEATRE ON

ment.

Amstels 9.

co., pleased two  
chorus continues.

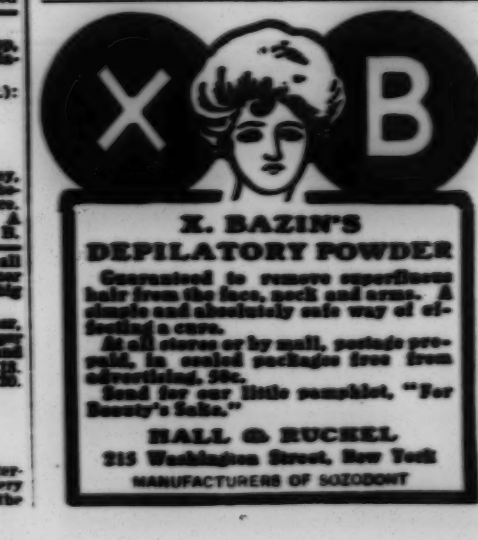
... failed to provide  
... 30. with

**LIQUEUR**

# Pères Chartreux

At first-class Wine Merchants, Grocers, Hotels, Cafés.  
Bütjer & Co., 45 Broadway, New York, N. Y.  
Sole Agents for United States.

MANUFACTURERS OF SOZODONT





The greatest thing that ever happened. Bound to be imitated. (SAM H. JARVIS)

# "Keep Your Eye on SALTER"

Enterprise only two weeks old and has  
Three Imitators—What?

TO REPERTOIRE COMPANIES—I can offer the following Great Plays—with Special

PRINTING  
SCENERY

Royalty as low, I'm  
willing to publish figures

Broken Hearts  
How London Lives  
Rough Rider's Romance  
Driven from the Altar  
The Dawn of Freedom  
Saved from Shame

A Fight for Millions  
My Sweetheart  
The Resurrection  
Sappho  
The Wooing of Mrs. Van Cott  
Parsifal

The Octoroon  
O'Neill's Monte Cristo  
Treasure Island  
The Power of the Cross  
Gypsy Jack  
Game of Life

The Gambler  
Ruined Lives  
Lena Rivers  
Queen of Chinatown  
The Tenderloin  
Mysteries of New York

50  
OTHERS  
Write

EDWARD R. SALTER  
AMUSEMENT CO.  
120-121 Knickerbocker Bldg.,  
1402 Broadway. Tel. 6149-38

The Ham Tree 6. The Rajah of Bhong 7. May Irwin 8. Overture's Band 9. The Lion and the Mouse 11. 12. The District Leader 14. The Shepherd King 15-17.

AURORA—OPERA HOUSE (Chamberlain, Harrington Co., Charles Lamb, mgr.). The Royal Chef 31; two good houses; pleased. Al. Wilson in Met in the Alps 1; fair house; delighted. Chicago Ladies' Concert Band 3. The Lion and the Mouse 6. The County Chairman 7. George Primrose Minstrels 15. The Denver Express 20. The Convict's Daughter 25. The Little Minstrels 29.

DECATUR—POWERS' OPERA HOUSE (J. F. Given, mgr.). The Denver Express 20; two fair houses. Girls With De Gilda 1. To Die at Dawn 6. McIntyre and Heath in The Ham Tree 9. Fredrick Ward 11 in lecture. The Lion and the Mouse 15.—BJOU VAUDEVILLE (A. H. Heford, mgr.). The Upperton Lane 1. Carter the Magician 2. Montgomery Band 8. The Good Ship Nancy Lee are headliners this week.

ALTON—TEMPLE (W. M. Savage, mgr.). Perry's Comedians March 25-30; small business. Plays: My Jim, Why Women Sin, Under Southern Stars, and The Avenue. At Yale 1; comedy matinee; big night; well pleased. Grace Hayward co. 14. Plays: Her Only Defense, East Lyna, Salome, Greenback Farm, The Two Orphans, At Coy Corson, Dora Thorne, Devil's Island, and The Little Minister.

WAUKEGAN—SCHWARTZ (Central States Theatre Co., lessee; Charles A. Takens, mgr.). The Girl of the Golden West March 25 pleased fair audience. To Die at Dawn 31; good co. to fair business. Mrs. Tennie's Telegram 1. Carter the Magician 2. Cal. Lady Band 8. Buster Brown 9. Winner Brothers' Stock co. 8-11.

EAST ST. LOUIS—BROADWAY (Central States Theatre Co., owners; J. Kent Cohn, mgr.; James J. Corbett March 31. Minnie (local) 4. P. Lodge 4. 5. Die at Dawn 1. At Yale 1; comedy matinee; big night; well pleased. The Lion and the Mouse 11. Family Stock co. in The Queen of Sam 25-31; same co. play in Minnesota 1-7; good business.

OTTAWA—THEATRE (Direction of Chamberlain, Harrington Co., W. A. Peterson, mgr.). The Way of the Transgressor March 25; fair business. The Way of the Transgressor 1 turned people away. Quincy Adams Sawyer 10. Denver Express 13. The Upperton Lane 24.

CHAMPAIGN—WALKER OPERA HOUSE (C. F. Hamilton, mgr.; W. E. Thomas, mgr.). The Little Minstrels March 25; fair business. The Little Minstrels 29; good business. D'Arnaud-Fuller Stock co. 1-4.

LA SALLE—ZIMMERMAN OPERA HOUSE (M. C. Zimmerman, mgr.). The Girl of the Golden West March 25; excellent satisfaction. Way Down East 3. The Lion and the Mouse 11.

JOLIET—THEATRE (J. T. Henderson, mgr.). Al. H. Wilson in Met in the Alps March 31; good co.; fair business. Carter, magician. 4. Montana 7. The Lion and the Mouse 8.

SPRINGFIELD—PLUM OPERA HOUSE (J. E. Williams, mgr.). The Girl of the Golden West March 25 pleased a fair audience. The Royal Chef to medium business 29.

CAIRO—OPERA HOUSE (D. L. Williamson, mgr.). Comedians in repertoire week 1-5; opening with My Jim, The Lion and the Mouse 11.

STEELE—ACADEMY (M. C. Ward, mgr.). Majestic Vaudeville co. March 25 pleased fair business.

MORRISON—AUDITORIUM (A. R. Lewis, mgr.). Majestic Vaudeville co. March 27; excellent, to good business. County Chairman 4. Texas Sweethearts 9.

CANTON—GRAND (F. March 28; good, to good house. The Chairman 3).

## INDIANA.

VINCENNES—MOJESTY'S (Frank Green, mgr.). The Butlers, hypnotists, to good business March 25-27. Mary Manning in Glorious Duet 4. The Little Duchess 5.—ITEM: The McIntyre Theatre will, at the beginning of next season, be moved to the corner of the ground floor. The interior will be enlarged, remodeled and redecorated, and when completed will be one of the handsomest, largest and most convenient houses in the State. Guy A. McIntyre, manager of the house, who formerly ran it, will again assume the management, and his wide experience in this line of work is a guarantee that the business will be conducted on a high plane. The house about to be moved has been a successful one, and the rapid and substantial growth of the city makes bright the outlook for the future.

SOUTH BEND—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.; E. J. Welsh, mgr.). Shepard's moving pictures March 24. Al. Wilson in Met in the Alps 30 entertained well. The District Leader 4. The Royal Chef 5. Robert Edson in Strongheart 4. The Lion and the Mouse May 6-11.—AUDITORIUM (Harry G. Sommers, mgr.; E. J. Welsh, mgr.). Shepard's moving pictures 31. The Curse of Drink 1.—ITEM: Harry G. Sommers, of New York, was here March 27 looking over his house. Next season the Bell Opera House of Benton Harbor, Mich., will be added to his circuit.

EVANSVILLE—GRAND (Pedley and Burch, lessees; Fred Wastler, mgr.; De Wolf Hopper in Wang March 31 pleased two good houses. Mary Manning 6 in Glorious Duet. —WELLS' BLOU (Allen Jenkins, mgr.). The Prince of India 25-30 drew good houses. Night Before Christmas 31-5; fair business. The Duchess 6. The Girl of the Golden West 7-10. The Lion and the Mouse 13.—PEOPLE'S (Pedley and Burch, lessees; Fred Wastler, mgr.; Richards and Pringle's Georgia Minstrels 30 and matinee gave creditable performances to good houses. St. Haskins 31 and matinee to good business.

GOSHEN—JEFFERSON (H. G. Sommers, mgr.; George Krutz, mgr.). Contracts have been let for the rebuilding of the Jefferson, which was completely burned on the afternoon of Dec. 18. Harry G. Sommers, of the Knickerbocker Theatre, New York, was here and closed a lease with the Jefferson Theatre Co. to again manage the house. The subscription advance sale for the opening next October is very large. The new theatre will cost \$50,000 and will be grand.

TERRE HAUTE—GRAND (T. W. Barlett, mgr.). Tilly Olson March 25-27; fair co. and business. The Little Duchess 28-30; excellent, to moderate house. Girls With De Gilda 31; very ordinary cast to good house. One Woman 1. Uncle Josh Scrubby 2. The Days in Down the Pike 4-6. The Time, the Place and the Girl 7 (return). —COLLEGE (J. H. Barnes, mgr.). The Colonial Belles 1; good, to satisfactory business. The Thoroughbreds 1.

HAMMOND—TOWLE'S OPERA HOUSE (M. M. Towle, mgr.). As Told in the Hills March 31; fair performance to large house. The Royal Chef 3. The Mysterious Carter 7. Cole and Johnson 9. The Cowboy Girl 12. The Kennedy Players 15-20. Big Hearted Jim 21. Buster Brown 24.—GRAND (H. E. G. Brooks, mgr.). The Hunt Stock co.; business good.—ITEM: As Told in the Hills closed season here March 31.

FORT WAYNE—MAJESTIC (M. E. Rice, mgr.). Kidnapped for Revenge March 25-27; pleased two good houses. Hooper Girl 28; good business. Grace Cameron in Dolly Dimples 29; pleased two good houses. W. B. Patton in Slow Poke 30; pleased two good houses. The Days in Down the Pike 31; packed Sunday house. The Prince of India 1-4, with matinee on 4-6; opened to packed house and pleased. Royal Chef 7.

VALPARAISO—MEMORIAL OPERA HOUSE (A. F. Holman, mgr.). The Girl of the Golden West March 22; excellent, to large house. The Hooper Girl 30; pleased fair house. The Royal Chef 31; large house; pleased. James Ross in Missouri 6. John Griffith 15. Two Merry Tramps 20.

RICHMOND—GENNETT (Ira Swisher, mgr.). Week 1-4 North Brothers' Stock co. opened to capacity. The Time, the Place, and the Girl 11.—PHILLIPS' (Owen Murray, mgr.; Ethel Dornand, mgr.). In Women Against Woman and The Broken Heart week 1-4; business good.

NEW HARMONY—TERRILL'S OPERA HOUSE (A. E. Prystagor, mgr.). Hidden Hand March 28; excellent, to good house. Frank Dixon, lecturer. 29; audience small. One Woman 1. Hamlin Garland, lecturer. 2; well pleased audience; large house. Uncle St. Haskins 5.

NICHIGAN CITY—GRAND (Central States Theatre Co., owners; Otto Dunkel, mgr.). Old Clothes Man March 31 pleased a large audience. Royal Chef 2; crowded house; pleased. The Glass Menace 3. Amer' Band 7. Cowboy Girl 11. Hidden Hand 14. No Mother to Guide Her 18.

CONNEVILLE—AUDITORIUM (J. E. Kohl, mgr.). The Little Duchess 1; fair, to small audience. Camille D'Arville in Belle of London Town 4. The Time, the Place, and the Girl 7. The Adams in Bankers and Brokers 18. Al. G. Field's Minstrels 19. Willard Mack and Maude Lane 23-27.

PRINCETON—KIDD (George F. Kidd, mgr.). The Raffles 1; good; fair house. Uncle Josh Perkins and His Knights 2. In Flower. Grace Merritt 6.—DREANLAND (Dr. Sessner, mgr.): Moving pictures, afternoon and night, packed all the time.

LA PORTE—THEATRE (Central States Theatre Co., lessee; D. M. Nye, mgr.). Hooper Girl March 25 pleased a small house. Carter, magician. 3. Ben Lewis Stock co. 8-11. The Time, the Place, and the Girl 18.

WABASH—EAGLES (U. S. Morris, mgr.): The Glass Menace March 28; excellent, to packed house; certain calls numerous. Uncle Josh Perkins 30; fair, to fair house. Hooper Girl (local) 29. 30; good house; pleased. The Glass Menace 31.

AUBURN—HENRY'S OPERA HOUSE (J. C. Henry, mgr.). Hooper Girl March 27; fair house (weather bad); good co. Sweet Clover 1. Ole Olson 20.

ANGOLA—CROXTON OPERA HOUSE (R. E. Willis, mgr.). Sweet Clover March 28; excellent, to packed house. Hans Hanson 8. Eva Bartlett Mayco co. 6.

COLUMBUS—CRUMPS (R. F. Gottschalk, mgr.). W. B. Patton in The How Foke March 27 pleased large audience. The Cowboy Girl 3. When Knighthood Was in Flower 9. Montana 13.

WABASH—EAGLES (U. S. Morris, mgr.): The Glass Menace March 28; excellent, to packed house; certain calls numerous. Uncle Josh Perkins 30; fair, to fair house. Hooper Girl (local) 29. 30; good house; pleased. The Glass Menace 31.

ALBION—OPERA HOUSE (G. O. Russell, Jr., mgr.). Two Merry Tramps 19. The Warner Bell 27.

## INDIAN TERRITORY.

SOUTH WALESTON—LANGSDALE OPERA HOUSE (A. Best Bates, mgr.). Henry's moving pictures March 25 pleased fair house. May Stewart in Incomar 3.

## IOWA.

IOWA FALLS—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.). The Flora De Voss co. week of March 25; good business; pleased. The Ironmaster, Idaho, Merely Mary Jane, Jack of Diamonds, Senator's Daughter, Virginia. Extra Kendall 1 to fair business; pleased. In the star's support Rose Thayer, manager of the Ham Tree 25; pleased. The Tronadale Theatre co. for three nights, commencing 11. Dr. Watson (Ian McLaren) 22 (Ellsworth College Lecture Course).—ITEM: The amateur of Eldora, Ia., gave a very creditable performance of the Marmaduke of Jane 27. Manager E. O. Ellsworth attended the funeral of F. E. Wilson, formerly manager of the Wilson Opera House at Webster City, 25.

OTTUMWA—GRAND (J. Frank Jones, mgr.). William H. West's Minstrels March 29; pleased a large audience. For Her Sake (owned by Manager J. Frank Jones) closed the season here 30 to moderate patronage; good co. McIntyre and Heath in The Ham Tree 1 delighted a large house. The Village Parson 2. Gertrude Ewler co. 6.

MARSHALLTOWN—OPEON (Shady Brothers, mgr.). Theodore Babcock in The County Chairman March 28; excellent co.; good business. Holty Tolly 30; pleased, to good business. McIntyre and Heath in The Ham Tree 31; good business. The Glass Menace 3. C. A. 1; big business. Vic Ring's Vaudeville 7. Field's Minstrels 11.—BJOU (J. Nelson Downs, mgr.): Moving pictures, illustrated songs and high-class vaudeville drawing usual big business week of 24.

DES MOINES—FOSTER'S OPERA HOUSE (William Foster, mgr.). McIntyre and Heath in The Ham Tree March 28 delighted packed house. Madame Butterfly 2; capacity; great satisfaction.—GRAND (William Foster, mgr.): The Village Parson 25-30; pleased, to good business. Holty Tolly 31-3; satisfaction; good co. and business. The Phantom Detective 4-6.—ITEM: Ellen Beach Tew, the famous soprano, will sing in this city at Drake's Auditorium.

SIoux CITY—NEW GRAYSON (Woodward and Burgess, mgr.). Madame Butterfly March 29; capacity at advanced prices; great satisfaction. Nanzing Glee Club 27 filled the house and pleased. Foxy Mr. Bonner 28; poor house and show. The James Ross 29; ordinary. The Ham Tree 30; pleased two fair houses. North Brothers' Comedy co. 31-4.—LYRIC (F. H. Bradstreet, mgr.): Good business with Edwin Strong co.

FORT DODGE—MIDLAND (Arthur and Rule, lessees; William F. Dornier, mgr.). Ezra Kendall in Swell Eleazar Jones March 30; big house; best of satisfaction. Flora De Voss co. opened three nights' engagement 1 in The Ironmaster; big business and well pleased audience. The Senator's Daughter 2. The Life of John 12. The Yea in repertoire 1-3. Blanche Bates in The Girl of the Golden West 18. The Isle of Soolie 27.

DUBUQUE—GRAND (William L. Bradley, mgr.). The College Widow March 30; excellent performance; the Lenten season prevented large attendance. Al. H. Wilson 2. Oratorical contest (local) 3. Georgia Theatre co. 4. Ezra Kendall 5. The Girl of the Streets 6. The Mummy and the Humming Bird 9. John Griffith 12. Texas Sweethearts 13.

DAVENPORT—BUTTS OPERA HOUSE (Chamberlain, Knott and Co., mgr.; William H. West's Minstrels March 30 pleased fair house. Girl of the Streets 31; fair, to light house. The County Chairman 2. Paul Gilmore 6. Ezra Kendall 7.—GRAND (William H. West, mgr.): The Powers that Be 4.

DECORAH—GRAND (Webster and Bear, mgr.). Al. H. Wilson in Met in the Alps 3. Griffith 11. Richard 11.—ITEM: The season of the Grand is about closed, and the management will be able to declare their regular annual 5 per cent. dividend at its next meeting.

RED OAK—KNEARSON OPERA HOUSE (L. M. Beardsley, mgr.). Girl of the Streets March 28; pleased good house. Quincy Adams Sawyer 1; excellent performance to S. R. O. in a Woman's Power 12.

FORT MADISON—BRINGER GRAND (E. Bringer, mgr.). The County Chairman March 31; excellent, to fair house. Quincy Adams Sawyer 5. Holty Tolly 7.

## KANSAS.

TOPEKA—THEATRE (Roy Crawford, mgr.). Cecil Sponner in The Girl of the Golden West 28; two good houses. Boston Ideal Opera co. 31 in The Mikado; big audience; pleased. The Belle of Japan 7.—MAJESTIC (Roy Crawford, mgr.): Big business; highly entertaining. New bill: Mac Melbane, Kelly and Maucay, Columbia Comedy.—NOVELTY (R. H. Wells, mgr.): Receiving Liberal patronage. New bill: Archie Royer and Mystra in A Dutch Circus. Maude Chester in Arrah Wanna, Morzas and Chester in comedy act. Echo Rogers, P. N. Irving, comed. illustration. "The Tale of the Church Belle Tolded." Williams, Thompson and Hoy in the farce The Doctor's Dilemma.—ITEM: Clarence B. Martine, who has been associated with the Novelty Theatre since the management of it was assumed last Fall by R. H. Wells, left for Leavenworth on the first to undertake the management of the new Orpheum Theatre there.

DAVID J. AUGUST.

LEAVENWORTH—CRAWFORD OPERA HOUSE (Maurice Cunningham, mgr.): Cecil Sponner in The Girl of the Golden West 28; afternoon and night, only fair house. The Belle of Japan 7. Holty Tolly 11. Al. H. Wilson in Met in the Alps 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

Charles Cunningham, mgr.): Bill for week of 31 contains excellent features: business booming.—ITEM: O. B. Mortyue, formerly connected with the Novelty Theatre in Topeka, Kan., has assumed management of the Orpheum at this place. Mr. Mortyue's theatrical experience will insure him success.

PARSONS—KLE (Earl Woodford, mgr.): Mummy and the Humming Bird March 28; splendid, to small house. Isabel Irving in Samson in Search of Deborah 2. In Women's Power 20; fair house and performance. Ditle Minstrels 8. Lyman Howe's pictures 9.—LYRIC (Charles Correll, mgr.): Vaudeville daily to big business. Bill 25-30: Walter Williams, Kathryn Martin, the Two Lancers, and Lord Scope and illustrated song. 31-3: The Johnsons, Frank Perry, Holland and Vernon, and Lyricoscope and illustrated song.

WICHITA—CRAWFORD (R. L. Martling, mgr.): Ruth Gray and Barnes' Animal Circus March 25-30; pleased fair business. Boston Ideal Opera co. 3. The Midnight Flyer 4. Lyman Howe's pictures 5. The Upperton Lane 6.—TOLAR AUDITORIUM (E. C. Tolar, mgr.): Acme Comedy co. continues to draw large houses.—ITEM: Wonderland Park and Wonderland Park Theatre opened for the season 11, with Helmer's Third Regiment Band and the Wolf Stock co.

COLUMBUS—MCGHEE'S (W. E. McGhee, mgr.): Yale's Painting the Town March 27; gave good satisfaction to fair business. The Dunder and the Wolf 28; fair performance and business. Helmer's Third Regiment Band 4. Boston Ideal Opera co. 10. The Midnight Flyer 15. The Convict's Daughter 19.—ITEM: Texas Panhandle Frontier Shows open their season here 6.

PITTSBURG—LA BELLE THEATRE (W. W. Bell, mgr.): Vaudeville March 28; fair house, and co. in a Woman's Power; good house and co. Sanford Dodge 30; fair house and co. Burdett and the Wolf 31; good house; well pleased. Isabel Irving 4. Boston Ideal Opera co. 5. Ditle Minstrels 8. Buster Brown 11.

SOLA—GRAND (C. H. Wheaton, mgr.): Painting the Town March 28; good, to pleased house. The Lock Stock co. are still pleasing large audiences. Plays: Shadows of the Past and in the Heart of New York.

FORT SCOTT—DAVIDSON (Harry C. Bruch, mgr.): The Mummy and the Humming Bird 25; a fine performance to light house March 28. Painting the Town had good house 30. The Convict's Daughter 28. Buster Brown 27. We Are Kins 29.

OTTAWA—BOHRBAUGH (S. R. Hubbard, mgr.): The Tronadale Theatre co. week March 25-30 in repertoire; gave fair business. The Village Parson 25. Incomar 1. The Village Parson 2. The Village Parson 3. The Village Parson 4. The Village Parson 5. The Village Parson 6. The Village Parson 7. The Village Parson 8. The Village Parson 9. The Village Parson 10. The Village Parson 11. The Village Parson 12. The Village Parson 13. The Village Parson 14. The Village Parson 15. The Village Parson 16. The Village Parson 17. The Village Parson 18. The Village Parson 19. The Village Parson 20. The Village Parson 21. The Village Parson 22. The Village Parson 23. The Village Parson 24. The Village Parson 25. The Village Parson 26. The Village Parson 27. The Village Parson 28. The Village Parson 29. The Village Parson 30. The Village Parson 31. The Village Parson 32. The Village Parson 33. The Village Parson 34. The Village Parson 35. The Village Parson 36. The Village Parson 37. The Village Parson 38. The Village Parson 39. The Village Parson 40. The Village Parson 41. The Village Parson 42. The Village Parson 43. The Village Parson 44. The Village Parson 45. The Village Parson 46. The Village Parson 47. The Village Parson 48. The Village Parson 49. The Village Parson 50. The Village Parson 51. The Village Parson 52. The Village Parson 53. The Village Parson 54. The Village Parson 55. The Village Parson 56. The Village Parson 57. The Village Parson 58. The Village Parson 59. The Village Parson 60. The Village Parson 61. The Village Parson 62. The Village Parson 63. The Village Parson 64. The Village Parson 65. The Village Parson 66. The Village Parson 67. The Village Parson 68. The Village Parson 69. The Village Parson 70. The Village Parson 71. The Village Parson 72. The Village Parson 73. The Village Parson 74. The Village Parson 75. The Village Parson 76. The Village Parson 77. The Village Parson 78. The Village Parson 79. The Village Parson 80. The Village Parson 81. The Village Parson 82. The Village Parson 83. The Village Parson 84. The Village Parson 85. The Village Parson 86. The Village Parson 87. The Village Parson 88. The Village Parson 89. The Village Parson 90. The Village Parson 91. The Village Parson 92. The Village Parson 93. The Village Parson 94. The Village Parson 95. The Village Parson 96. The Village Parson 97. The Village Parson 98. The Village Parson 99. The Village Parson 100.

CHAUWAT—HETTRICK (Fred L. Williams, mgr.): Yale's Painting the Town (return) March 28; splendid, to good house.—ITEM: This attraction practically closed the theatrical season. Air-Down Summer Theatre opens May 28.

HOLTON—HUMEN'S OPERA HOUSE (George Humen, mgr.): Our Old Kentucky Home March 28 to good house; pleased. Toastmaster 25. 26 to big business; pleased. The Village Parson 29.

HUTCHINSON—HOME (W. A. Lee, mgr.): Al. G. Field's Minstrels March 25; S. R. O.; pleased. Lyman Howe's Picture co. 30. 30; fair business; very fine pictures.

WANEBO—COLUMBIAN (Rogers Brothers, mgr.): Ruth Craven in Her Fatal Error 2; pleased fair business. Belle of Japan 12. At Cripple Creek 20.

WINFIELD—GRAND (George G. Garry, mgr.): The Convict's Daughter March 27; fair audience and house. Lew Dockstadter 22.

HOLTON—HINEN'S OPERA HOUSE (George Hinlen, mgr.): Ole Olson March 18 to fair house; pleased. Our Old Kentucky Home 23.

## KENTUCKY.

SOMERSET—GEM OPERA HOUSE (J. M. Thatcher, mgr.): Hon. Benjamin Tillman 2; good house. Richards and Pringle's Minstrels 5 Crescent Comedy co. 8-11.

LEXINGTON—OPERA HOUSE (Charles Scott, mgr.): Maude Fealy in The Illusion of Beatrice March 27; fair, to good business. Viola Allen in Cymbeline 1; capacity; excellent.

NAVYVILLE—WASHINGTON OPERA HOUSE (Russell, Dille and Frank, mgr.; T. M. Russell, manager; Camille D'Arville in Belle of London Town 5. De Wolf Hopper in Hannydun 9.

OWENSBORO—GRAND (Pedley and Burch, mgr.): Richards and Pringle's Minstrels March 28; good business; pleased. Blanche Bates in The Girl of the Golden West 10.

HENDERSON—PARK (J. D. Collins, mgr.; C. A. Ketterjohn, tres.; Georgia Minstrels March 28; pleased to heavy business. The Man on the Box 16.

BOWLING GREEN—OPERA HOUSE (J. M. Robertson, mgr.): Crockett 1 to capacity before opening. The Great Lafayette 12.

## LOUISIANA.

THIBODAUX—OPERA HOUSE (Frank Hoffman and Sons, lessees and mgr.): As Told in the Hills March 24 to fair business.—ITEM: Messrs. Frank Hoffman and Sons have just secured a five-act comedy on the ground floor. Opera House, and will make many excellent improvements, thus making it in good shape for season. They will also continue to manage the Thibodaux Opera House.

SHREVEPORT—GRAND (Ehrlich Brothers and Coleman, mgr.): Lee Symington March 24-30; amused good crowd.—ITEM: Ole Olson March 18 to fair house. Lew Dockstadter 6, 7.

## MAINE.

BANGOR—OPERA HOUSE (F. A. Owen, mgr.): All-of-a-Sudden Perry March 29; highly pleased, to large audience. As Told in the Hills 30; pleased two good audiences. Forty-five Minutes from Broadway 30; pleased. The Village Parson 31; pleased. The Village Parson 32. A Romance of Kentucky to fairly good house. Le Brandt Stock co. looked for 2-6; canceled. Shepard's Motion pictures 8-12. Devil's Auction 13. Knickerbocker Stock co. closed 15-20. United States Marine Band 18. A Message from Mary 22.—CITY HALL THEATRE, OLDTOWN (E. J. Jordan, mgr.): The Harcourt Comedy co. opened 2 for rest of week in The Gambler's Wife to a good house.

ROCKLAND—FARWELL OPERA HOUSE (Rob Crockett, mgr.): Locum Comedy co. March 28-30; good co. and specialties; presenting to good audience. Plays: Woman Against Woman, The Farmer's Daughter, Dangers of New York, and Only a Messenger Boy. As Told in the Hills 2. New York Motion Picture Co. closed 15-17. Devil's Auction 18. Local 12. Claire Stock 15-17. Peck's Bad Boy 18. A Message from Mary 19.

LEWISTON—EMPIRE (Julius Cahn, mgr.): Henrietta Crossman in All-of-a-Sudden Perry March 28; pleased fair house. Thomas Jefferson 1 in Rip Van Winkle to light house. Chancey O'Leary in Eileen Arothor 2; good. Lena Rivers 3. Forty-five Minutes from Broadway 4. Robert Emmett (local) 5. William Faversham in The Snow Man 6. Devil's Auction 8. Claire Stock co. 9-13.

PORTLAND—JEFFERSON (Julius Cahn, mgr.): Chancey O'Leary in Eileen Arothor 1; fair audience. Far Temptation in Forty-five Minutes from Broadway 2. 3 was well received. The Girl I Left Behind Me 4 (local). Brulph Porter in Lena Rivers 5. Devil's Auction 6. William Faversham in The Snow Man 8. BATEL—COLUMBIA (Ottie House, mgr.): Lena Rivers with Bulph Porter in the title role 4 (local). Devil's Auction 9.—ITEM: H. Augustus Huse joined the theatre orchestra 28, as trap drummer.

BRUNSWICK—TOWN HALL THEATRE (H. J. Given, mgr.): Italian Loric co. March 28, 29; excellent co.; fair business. Beyond the Rockies 12. Elocution of Ellen 17.

AUGUSTA—OPERA HOUSE (Thomas H. Cuddy, mgr.): As Told in the Hills 1; pleased well filled house. Devil's Auction 11. U. S. Marine Band 17.

## MARYLAND.

HAGERSTOWN—ACADEMY (Charles W. Boyer, lessee and mgr.): The Beauty Doctor March 30; small

house; pleased. Elmer Minstrels (local) 1, 2; crowded house; pleased. The Great Raymond co. 4-6 opened with good house and pleased. Viola Gillette Opera co. 12. Queen Esther Chapter, O. E. S., benefit 11.

ANNAPOLIS—COLONIAL (W. A. Hollibaugh, mgr.): Vogue's Minstrels 1; good performance and business. Maude Fealy 2; good performance; fair business. Percy Maxwell 4. Local 8, 9.

## MASSACHUSETTS.

FALL RIVER—SAVOY Gullish Cahn, lessee and mgr.; W. F. Brown, mgr.; With a few changes in the cast, As Ye Saw returned to fair house, 1 (matinee and night) and gave satisfaction. A Message from Mary 2; presented by a fair co.; attendance good. Tildish co. 4. John Cray and his co. 5, 6. Kid Brown 8-10. Plays: The Christmas Carol, The City Under the Red Robe, and The Man Who Dared. William Faversham in The Snow Man 11. Lorraine Hollis 12. Mattie Williams in The Little Church 13. Old Cross Roads 14. Mildred Holland 15.—ACADEMY Gullish Cahn, lessee and mgr.; W. F. Brown, mgr.; With a few changes in the cast, As Ye Saw returned to fair house, 1 (matinee and night) and gave satisfaction. A Message from Mary 2; presented by a fair co.; attendance good. Tildish co. 4. John Cray and his co. 5, 6. Kid Brown 8-10. Plays: The Christmas Carol, The City Under the Red Robe, and The Man Who Dared. William Faversham in The Snow Man 11. Lorraine Hollis 12. Mattie Williams in The Little Church 13. Old Cross Roads 14. Mildred Holland 15.—ACADEMY Gullish Cahn, lessee and mgr.; W. F. Brown, mgr.; With a few changes in the cast, As Ye Saw returned to fair house, 1 (matinee and night) and gave satisfaction. A Message from Mary 2; presented by a fair co.; attendance good. Tildish co. 4. John Cray and his co. 5, 6. Kid Brown 8-10. Plays: The Christmas Carol, The City Under the Red Robe, and The Man Who Dared. William Faversham in The Snow Man 11. Lorraine Hollis 12. Mattie Williams in The Little Church 13. Old



3 Funny business.











## TELEGRAPHIC NEWS

## CHICAGO.

**A Knight for a Day—Dr. Dope—A Midsummer Night's Dream—Olga Nethersole.**

(Special to The Mirror.)

CHICAGO, April 8.

Olga Nethersole will produce at Powers's to-night for the first time in this country a translation of the Hervey play, *The Awakening*. It will run until Wednesday evening.

The engagement of *The Two Little Girls* at the Studebaker was postponed from to-night until next Monday night, and *The Other Girl* remains this week.

Work on the new musical comedy theatre, to be called the Princess, on Clark Street, south of Jackson, will begin on May 1. Hough and Adams, who have returned from California, have brought two librettos, one for the new production at the La Salle and the other probably for the Princess.

George Ade will return from Pasadena, Cal., in May with two new plays and a revision of *The Bad Samaritan*. One of the new plays, *Artie*, goes to Mr. Dillingham. The other is for W. H. Crane, and the revised play, under a new name, may be chosen for Eura Kendall. Harry Davis left for California last week to be the guest of Mr. Ade until he returns.

Mrs. Fisher's engagement, which will open at the Grand Opera House next Monday in the same play that delighted Chicagoans last Fall, *The New York Idea*, has started a lively advance sale. The Grand undoubtedly will be filled every night.

The Whitney Opera House, opened last Saturday week, retains the elegance given it for its career as an art theatre. The new musical farce, *A Knight for a Day*, by Robert B. Smith and Raymond Hubbell, proved to be a good opening attraction. A story of two lost lockets, whose possessor must marry to get a rich estate in Corsica, serves as a basis for some comedy, "lyrics," chorus displays, electric light "numbers," some "catchy" music and some interpolations of songs. A waiter pretends to be a lawyer, and some how or other becomes a "knight for a day." He meets Tillie Day, the "day" he is knight for, who is a servant "lady." Mabel Hite plays this part and John Slavin the waiter. Mr. Slavin has opportunities to sing and dance, and as usual succeeds, though his comedy is an odd patchwork of bits and pieces. Mabel Hite, with her clowning restrained and her genuine comedy talent nicely coaxed out, is making her part a continuous hit. Her song "I'm Married Now," is delivered in the best and the true spirit of musical farce, with right comedy intuition and evidence of a rare equipment of temperament. Monday night she exhausted a supply of a dozen encore dances, all exceptionally witty. The fine voice of Alice York is heard in several good numbers, and as usual she is graceful, natural and pleasing in her acting. Gilbert Gregory does the chef fairly well, and Leonora Kerwin is pretty and clever as Elaine, the ingenue. Harry Lane is acceptable as Marco, the overbearing Corsican, and Mayme Taylor does Madame Woodbury well. The cast includes Jack Henderson as Sheldon, university student; Frank Hayes as Sir Anthony Oliver, and Edward Beck as an expressman. There are secondary girls, Corsican handiwork, flower girls, dancers, students and some "cute kittens," who labor in an abominably bad number, supposed to be a frolic of kittens, which has distinct traces of coarseness and not a redeeming feature. The chorus is handled in a rather conventional manner, except the seamy electric number, which handsomely redeems the first act at the climax. Several pairs of girls are seen in a conventional manner. The scene of the first act is at a secondary in Evanston, Ill., and the second is a very attractive Corsican exterior.

Dr. Dope, the new musical farce by Stanley Wood, music by Joe Jordan and J. T. Bryan, was a bright surprise for the patrons of the Pekin. The audience the production night, last Monday, was evidently delighted, and the stage director, J. M. Green, had done his work so thoroughly that there was hardly a hitch. Dr. Dope, a male doctor, who is compelled by circumstances to pretend to be a physician of renown, is called on to cure the daughter of a wealthy man who has tried every other doctor in the neighborhood. Dope has a wife who takes no back talk from him, and by means of the wife the pretense of education and trying situations face to face with real physicians, a great deal of good fun is produced. Harrison Stewart delivers this fun with marked success, and many evidences of a true comedy instinct. Pearl Brown plays the doctor's wife vigorously. J. F. Mores, the baritone, finds good opportunities for his big, rich voice as Sergeant Fred, and acts as well as sings the part well. Nettie Lewis did the daughter of the regiment neatly and brightly and sang pleasingly. The four real doctors' quartette was a hit as sung by Leon Brooks, Adolph Henderson, Mat Marshall and John Turner. The captain was well played by Jerry Miller. The neat and nimble chorus of well trained young women with good voices contributed a good deal to the success of the production. The music was all good, and some of it, such as "The Congo Lily," "The Dinner Horn," the finale of the second act, and "You, Dear," was excellent. The settings were noticeably good. The general movement and conduct of the production reflected the experience and good judgment of Mr. Green. Dr. Dope will continue this week.

Annie Russell as Puck in *A Midsummer Night's Dream* at the Grand Opera House has been so captivating that she has received curtain calls after every important scene. Her laugh is delightful, and she invests Puck with delicacy, nimbleness and charm that comport with mischief in a most fascinating manner. The famous part is completed with many a deft touch and as a whole is a work of the highest dramatic art which no lover of Shakespeare can afford to miss. The production is sufficiently beautiful and beautiful, though not impressively so. Oswald York's Lyander was excellent, and Catherine Proctor was successful in the part of Hermia. James Young was a good Oberon, but Ina Brooks, though she sang well and looked the part, withheld from the audience much of the delight in the character by means of a peculiar compressed enunciation which required great familiarity with the printed text to understand. John Bunney was good as Bottom, and Thomas Coffin Cooke made Quince stand out conspicuously. Edwin Mordant did the Duke with more dignity than grace, but delivered the fine speech in the last act with refreshing clearness and appreciation.

Kipling's *The Light that Failed* was played at the Bush Temple last week with some success. Sarah Truax played Maudie nicely, with convincing skill and sympathy. George Farren did Dick Heider, the correspondent, with dignity and strength, and Robert Lowe seemed perfectly at home in the role of Fordham, to which he gave just the right character. Morris McHugh made a capital Italian as Cassavetti, and George Baker gave a fine, strong performance of Gilbert. One Waldrup attracted special attention as Benjie, giving it many real touches of nature. Samuel C. Hunt was good as the housekeeper, Beaudet.

Olga Nethersole's single performance of *The Second Mrs. Tanqueray* at Powers' last week showed the same admirably finished characterization as at the Illinois last season, with further evidence of her remarkable gift of naturalness in expressing grief. Her production of *Adrienne Lecouvreur* was reviewed as brilliant in many respects but artificial in others. Her good supporting company includes Frank Mills, whose dignity, skill and strength have attracted special attention in every part he has played. William Clark was an excellent Cayley in *Mrs. Tanqueray*, and Ida Goldsmith did Mrs. Corleou properly and completely.

Albert Gran, who is to rejoin Virginia Harwood's company for her tour in Anna Karenina, appeared in the fourth act of Brand, the balcony scene of Romeo and Juliet, and Ann's death scene in *Peer Gynt* at the Garrick Sunday week. He played the Hamlet actor finely, and in this act Arthur Thalhough gave a highly creditable performance of the sheriff that won him a great deal of applause. Mr. Gran was not admirable as Romeo, but his Juliet, Agnes Lee, was apparently very young and gave a good idea of how the real Juliet of fifteen or sixteen years would act in a balcony under such circumstances.

Mable Van Valkenberg, recently leading woman in Shakespearean productions, has joined the William Owen company for a tour of the Northern States and Canada in classic and Shakespeare.

The marriage of De Witt C. Jennings, one of the most popular members of the Chicago Opera House stock, and Ethel Conroy, of The Music Master company, took place last Wednesday in this city at the apartments of Antoinette Perry, leading woman of the Warfield company. The bride's brother, Jack Westley, is a member of The Three of Us company.

May Hoamer will be the star of a Pablo Romani company which will begin a Spring tour at the Bijou on April 14.

Dave B. Lewis has returned from Europe.

Harry Earl, who has been general manager of the Kirov and Britton attractions, has become the general press representative of the Hagenbeck Show, which, having absorbed the Wallace Show, will open in Ferra, Ind., the latter part of the month.

Eddie Cooke is here for *The Round Up*, the new Edmund Day play of Southwestern life, which will be produced at McVicker's next week. The company includes Maclyn Arbuckle, Orme Caldara, Elmer Grandin, Florence Rockwell, and Marie Taylor. The lava beds of Death Valley are to be shown, and a battle between Apaches and regulars.

William Hull, formerly with Henry W. Savage, arrived last week, prefacing the engagement of Sam Bernard at the Illinois.

Charles Henry Meltzer, of Herr Corried's staff, said to Tam Minton that Salome might be done in Chicago and several other cities next season. The advance sale for this week of grand opera was large enough to indicate a profitable engagement.

John and Emma Ray in *Down the Pike* will begin a fortnight at the Great Northern next week.

Cecil Lean is training down with baseball, and has organized a rather defiant sort of team of La Salle Stock players, including Matt Lorena, Orville Knight, Fred Walton, Ed Stratton, Fred Ferre, Fred McWittig, Arthur Sanders, and Eddie Bookland.

Mr. and Mrs. Arling Alcine have returned after a full season as the leads of W. F. Mann's successful *As Told in the Hills*.

Yocha and Adams were as popular as usual at the Great Northern last week and drew big houses. Eddie Barto's dancing was a hit and Eva Mull was especially winning.

Edwin Arden in a playlet called *The Henpecked Hero* fared well at the Majestic last week, capably assisted by Desmond Kelly as the wife and Walter Seymour as the robber. The sketch has some bright moments, but also some that are too palpably artificial and unconvincing.

Harry Gillette, playing a little drama all by himself, was one of the hits of the Majestic bill last week. His several specialties were as successful as ever.

Barney Gilmore and *The Rocky Road* to Dublin had smooth traveling on the West Side last week and crossed the river with colors (green) flying for this week at the Columbus.

Cole and Johnson delighted large audiences at the Columbus last week with a good production and their own skill and accomplishments.

Mary A. Neighbor, wardrobe woman of Maud Adams' company, was accidentally suffocated by gas in her room at a hotel last Friday. Her remains were identified by Miss Adams.

The Belle of Mayfair, which opened at the Colonial last week, has been recognized by the critics as "classy," recherche, graceful, nice, and handsome. In a word, smart. Christy McDonald, Irene Bentley, and Bessie Clayton and Ignacio Martinetti have been especially mentioned in the critiques.

The critic of the Post, mentioning the preference of certain "provincial theatrical reporters" for Broadway casts in Broadway productions brought here with eclat, says he would rather see understudies than most Broadway favorites. Managers are warned against acting on this tip.

Ringling's Circus has drawn crowds to the Coliseum since the opening Thursday night, the big show being a highly interesting and successful one. The programme includes many great acts and the new feature of the aerial act of the Flying Gregoriat. The auto plunge and somersault continues as the big sensation. The performers include the Millets, Miss Milvo, De Mario, Six Golems, Aerial Smiths, Five Jordans, Aerial Kechos, Aerial Sheras, De Vines, Fatty Brothers, Bedside Emmas, John Miller, Bedford family, Bedside Emmas, Stickney, Livingstons, Marno Brothers, Mr. and Mrs. Homer Hobson, Clark Brothers, Kaufman troupe, Albert Rostelo, Claude Roode, Noetzel family, Holloway troupe, the Persian Mirza Golem troupe of acrobats, Belfords, Berclina family, Ten Jordans, Ed Millet, Clarksons, and the Alvares.

Summer opera companies are being organized here for Colonel Hopkins' Forest Park at Kansas City, under the management of Patterson and Burns; for Ed Seemann at New Orleans and Mobile; and a stock for Ed Churchill and Manager Burroughs at Feoria.

Frank Daniels is a possibility for the Grand Opera House the coming Summer, early part, if Mr. Dillingham finds it advisable to thus use his time at that house.

A new melodrama entitled *Waiting at the Church* is under way for Kilmot and Garszole next season. The author is a Chicago newspaper man, and this is his first effort in that field of the drama. It will be a scenic production.

The bills this week: Grand Opera House, *Annie Russell in Midsummer Night's Dream*; Powers', *Olga Nethersole in repertoire*; Garrick, *David Warfield*; Colonial, *Belle of Mayfair*; Illinois, *Maud Adams*; Studebaker, *The Other Girl*; Auditorium, grand opera; McVicker's, *Checkers*; La Salle, *Time, Place, and Girl*; Great Northern, *Buster Brown*; Chicago Opera House, *Message from Mars*; People's, *Monte Cristo*; Bush Temple, *The Wife*; Marlowe, *A Hot Time*; Howard's, *Lorin Howard stock*; Columbus, *Barney Gilmore*; Alhambra, *For a Human Life*; Bijou, *Millionaire's Revenge*; Academy, *Eve Witness*; Pekin, *Dr. Dope*; Calumet, stock; Humboldt, *Blinded by Jealousy*; International, *Yiddish*, stock.

Franklin Wright, one of Chicago's younger producers and managers, will have Mattie Vickers out next season in *Edelweiss*. The tour will begin in October. He will also have Adelaide Randall and Marguerite Favre in new plays.

Chicago will take a big step forward as a booking center next season, and this of course advances its position as a general theatrical center. Time for nearly 100 theatres will be filled from one office, that of the Central States Theatre Company. The company will have a large suite of rooms in the Grand Opera House, with desks for managers of theatres and circuits affiliated.

George H. Nicolai, of Stair and Havlin, recently bought a large block of stock in the Central States Company and was elected a director. His associates on the board are Ed. Rowland, Ed. Clifford, James Winfield and Frank Garszole. Besides twenty-five theatres owned and conducted by the Central States Company, time for the Chamberlin-Harrington-Kindt and other circuits will be filled, though only open time will be handled here for the circuits. The most important addition to the list of the Central States Theatre Company houses since Mr. Nicolai joined is the Broadway, the only theatre in East St. Louis. About \$20,000 will be spent on this house, and it will be booked by Stair and Havlin with attractions that play at the Great Northern here, but for three days instead of a week. The new Broadway will be opened next August. The Central States recently took booking control of the Blue Island Theatre.

## BOSTON.

**The Girl in White—Brown of Harvard—Fay Templeton—Strongheart—Gossyp.**

(Special to The Mirror.)

Boston, April 8.

Boston is recovering from the strain of the opera, and it will be a week or two before things resume their normal condition here again. Consequently it may be well that several of the attractions that are in town this week are return ones, old favorites always tried and always welcome.

There are newcomers, however, and perhaps the most conspicuous of these is at the Tremont, where Mr. Hackett follows up the good work of giving Mr. Hopkinson by presenting *The Girl in White*, which shows Hansay Morris again in the position of a dramatist. His many friends who have known him better as the theatrical business man remember his skill as a dramatist shown in *The Kidney and Nerve* and the plays which he wrote for Andrew Mack, and tonight they were interested in seeing his work in a class that was entirely different. The new play is a most interesting society picture, abounding in strong situations and keen characterizations. It has been played so long now that it is in smooth running order, and the performance at the Tremont to-night was effective in every way. Orrin Johnson and Pauline Frederick won the honors, but the entire cast was well balanced and effective.

Another welcome newcomer was at the Majestic, where Brown of Harvard returned Henry Woodruff as a star. Boston always claims a sort of mortgage upon him as a player, as it was here that he went to college, and here that he gave a number of his first appearances. Therefore it was a genuine treat to see him in the center of the stage and to witness a play so closely associated in local color with Bostonians. The play proved an interesting picture of Harvard life in many ways—not quite so good in others, but this was the only city in which such things would be recognized, and the general impression was favorable in every way. Mr. Woodruff has abundant chance for clever work, and he might almost be said to be playing himself in the role of the hero. He had a hearty welcome, and his company also came in for much deserved applause.

Fay Templeton had a big house to greet her at the Colonial, for she is one of the most popular comedienne to come here, and it is well remembered the hit she made here about a year ago in this same place. To be sure, Mary in *Forty-five Minutes from Broadway* gives her no opportunities for presenting a dashing appearance, but the character work is all there, and living to the picture makes Miss Templeton effective, even if she has to wear the simple black gown of a servant all the evening and keep herself in a state of humility that of the Tremont would never approve of. The big hit came with "So Long, Mary," and it was as popular as ever. Victor Moore was in his element, and the whole cast was good.

Robert Edison was another returner to his home theatre in Boston, and at the Park the house was packed to see *Strongheart*. This time it is to be a case of three times and out for Mr. Edison, and his third engagement here in this play is to be his last. His Indian athlete was as strong as ever in its characterization, and the supporting company included a large number of those who had already appeared here in this play in the past. Consequently the performance was most effective.

A third return, but in this case a change of theatre, was made by *Coming Thru the Rye*, which had a great throng at the Boston and started off at a lively clip in the auditorium, which is much larger than that of the Tremont, where the original run was played only a few weeks ago. Frank Lator, Stella Mayhew and all the others of the cast came back unchanged. The piece seemed so well liked that a long run ought to be the experience at the Boston.

William Gillette opened his final week at the Hollis, and the patronage for *Clarice* keeps up at the same high pitch that has prevailed all the three weeks of the engagement previous. There is a still livelier demand tonight since it is announced with redoubled emphasis that Mr. Gillette and Miss Doro will never act here together again in this play after this week, also that Mr. Gillette will return in a new piece next year, the details of which will not be announced until he has a conference with Mr. Frohman on the other side of the Atlantic. He will sail at an early date.

In Old Kentucky is a perennial favorite at the Globe, and no matter who the players are it is sure to have a success, for the horses and the pickaninies are quite enough to make any melodrama a hit. There was a big attendance, and enthusiasm displayed for everybody and everything.

Nellie the Beautiful Clock Model is a play whose title is quite enough to tempt the melodrama audience, even if it were not for the picture announcements that that automobile would be blown up and other equally sensational scenes would happen, and consequently there was a top heavy house at the Grand Opera House to see the new piece. Everybody found what they went for.

It is a decided change for the stock company at the Castle Square to go back to the pastoral days of the *Vicar of Wakefield* for a play of the week, but Bostonians well remember the success which *Olivia* made here when given by Henry Irving and Ellen Terry, and others can recall the days when it was so charmingly played at the Museum by the historic stock company, consequently there was great interest in the splendid production to-night. Howell Hansel as the old Vicar was lovely and lovable, and Elfreda Laska, always a favorite, and Frances Brandt as the two daughters shared in the deserved honors. Leonora Bradley has heard the call of the wild again, and could not resist the temptation to come back to the stage, after her announced retirement, so as to play Mrs. Primrose.

N. B. Wood continues as the visiting star at the Bowdoin Square, and gives his oldtime success, *The Boy Scout*. He is an older boy than he was when he first played this melodrama hereabouts, but he is just as effective and the thrilling situations inspired every gallery boy with a desire to go thou and do likewise. He has a capital support from the leading members of the resident stock company.

It was a big opera week in every respect. All the seats were sold out in advance, and practically every day people waited in the lobby of the theatre all day long so as to catch the rush for the admission tickets and the seats in the upper gallery. Geraldine Farrar was the great magnet of the week, and she had a most effective welcome home from throngs of music lovers all over Boston and the suburbs. Indeed, the notable Patti engagements of the early eighties had no more demonstrative throngs than this clever and talented prima donna from Meisner. In *Ranunculus* her greatest power was shown, but *Madam Butterfly*, *Faust* and *Pagliacci* were finely given.

For once Caruso played second, but to no marked degree, for the houses could hardly have been larger when he sang, and people stood in line all day just the same. One gold brick was given during the week. For days the management knew that Bessie Abbot would not be here to sing *Martha*, but still they announced her. Then Madame Homer was taken ill, and that gave a couple of understudies to divide the quartette upon which the burden of the whole opera rests. Mattie and Jacoby and the prompter divided the two characters among them, and the performance was only saved by Caruso as Lionel. It is incredible to believe that the management of a theatre would insult upon a scrub performance like that when Farrar was willing, and the production could easily have been changed to *La Boheme*. However, the house was packed, and there were many welcome airs of *Martha*. As a whole the receipts of the week passed the \$100,000 mark, and it was announced upon departure that Boston would never be spanked again, and that the Corried forces would be back again next Spring.

Names O'Hell's first chance with Cien, the play which she has inherited from Mrs. Leslie Carter, will be given at the Park in a fortnight. It would not be surprising to see the place have quite a spring run at that house. She has never played at the Park, but has appeared at practically every other house in the city.

April 29 has been selected as the opening of the opera season at the Castle Square, quite a little earlier than last year. The organization will have an interesting newcomer in Louise Le Baron, and it will also include J. K. Murray, Clara Lane, Hattie Belle Ladd, Otis B. Thayer, Harry Davies and George Tallman. The management sets at rest any uneasiness about the future of this house by announcing that music will hold the stage until the return of the regular stock company in September.

No adequate offer was received for the Winthrop School property on Tremont Street, and now it may be auctioned off by the city. The chances are that when the school is sold a theatre will go up in a part of the new building to be erected.

The proposition is made to have the city buy the Hamilton Place property, improve it, extend a street to Washington Street and then resell to advantage. That would wipe out the Orpheum.

Why thieves will use tickets which they find in a stolen pocketbook is a mystery, but they did in this city last week, and as the owner remembered the location they were arrested. They had sold them to the persons who went to the theatre, but were found without difficulty.

JAY BENTON.

## WASHINGTON.

**The Lion and the Mouse—Little Johnny Jones—Summer Productions—Gossyp.**

(Special to The Mirror.)

WASHINGTON, D. C., April 8.

A capacity audience witnessed at the new National Theatre to-night the opening of *The Lion and the Mouse*, which, given by the New York cast, scored one of the strongest successes of the season. To-night's performance was given for the benefit of the Farmington Society, a society charity, to defray the expense of maintaining a district nurse in the Visiting Nurse Association. Next week, *The Hypocrites*.

On Parole, with Charlotte Walker and Vincent Serrano in the leading roles, which had its successful premiere in this city at the commencement of the season, is the excellent offering at the Belasco Theatre this week, repeating its earlier established good opinion. Henry Miller's direction in the rearranging and staging is strongly apparent. Saturday night a brilliant social event took place when society crowded the theatre for the appearance of the Paint and Powder Club of Baltimore for the benefit of the Christ Child Society, in their musical burlesque, *Don of Doray*. Bertha Kalich opens next Monday in *The Kreutzer Sonata*.

At the Columbia Theatre the George M. Cohan success, *Little Johnny Jones*, with Bobby Barry in the title role, commenced the week. Tom Lewis has elaborated his original creation of the Unknown until it now dominates nearly every scene—a bigger hit than ever. The company is one of the best and strongly appreciated. Next week, Robert Lorraine in *Man and Superman*.

At the Majestic Theatre to-day Katheryn Farnell and company inaugurate a Spring and Summer engagement, presenting each week a different popular priced production. The opening bill is *Woman Against Woman*. Plays to be presented during the stay include *The Belle of Richmond*, *East Lynne*, *Camille*, *When a Woman Loves*, *Sapho*, *The Black Hand*, *The Midnight Express* and others.

Charles J. Goodfellow and Fergus McCarver, formerly connected with the Chestnut Street Opera House, Philadelphia, are the new managers of Luna Park, which opens for the season on May 25.

*Green Room Glances*, the new National Theatre's weekly, edited by Robert Edgar Long, now has a free mail subscription circulation of 4,000 copies, and will start the season of 1907-'08 with nearly double that number. The paper will be increased from eight to twelve pages.

Percy F. Leach, who produced the Phelps Brown musical comedy, *We Are in Society*, with such success for four performances at the Belasco Theatre, was the recipient of a large and expensive pearl horseshoe scarf pin as a testimonial gift from the girl debutantes in the society chorus for his uniform courtesy and kind treatment.

A Spring and Summer stock company season is announced at the Belasco Theatre, commencing May 13, which will be headed by Edwin Arden, a Washington favorite. Drina De Wolf, now with *Man and Superman*, will be the leading lady, with a strong supporting company.

Summer opera for a season of ten weeks is the National Theatre's announcement, commencing May 20, with the Aborn Comie Opera company.

The Columbia Theatre falls into line about the same period with a stock season, again headed by Guy Standing. The Jamestown Exposition, which opens this month, is bound to crowd this city with strangers during the Summer.

JOHN T. WARD.

## ST. LOUIS.

**The Man on the Box Returns—Caesar and Cleopatra—The Shepherd King—Notes.**

(Special to The Mirror.)

St. Louis, April 8.

Thomas Q. Seabrooke came to the Garrick last night for a week's engagement in *The Man on the Box*, succeeding Henry E. Dixey as the star of that Walter N. Lawrence production. He is quite as funny as Dixey along some lines and scored a pronounced hit. His new role is probably as effective as any he has ever had, despite his hits in *The Isle of Champagne* and *The Chinese Honeycomb*, and it gives him a splendid opportunity for a full revelation of his gifts of uncanny humor and broad comedy. When *The Man on the Box* was played at the Garrick the week of Feb. 10 last the Garrick's box office records were pushed to a high notch, and on several nights crowds were turned away. *Low Fields in About Town* and a burlesque on *The Music Master* is next.

Bernard Shaw's spirit of railery and keen wit it as its brightest in *Caesar and Cleopatra*, the whimsical play of his authorship in which Forbes Robertson and Gertrude Elliott are being seen at the Olympic Theatre this week. They presented the piece to-night and will repeat it Tuesday and Wednesday evenings and at the Wednesday matinee. Mr. Robertson gives a memorable impression of the Caesar drawn by Shaw, and Miss Elliott makes a striking Cleopatra, joyously coquetish at one moment and sinister in suggestion of evil at the next. They will present *Hamlet* on Friday night, and at the Saturday matinee, and *Madeleine Lucette Ryley's* *Woe and Men* will be the bill for Thursday and Saturday nights. Underline, Maudie Adams in *Peter Pan*.

Wright Lorimer is at the Century Theatre this week, appearing in the production of *The Shepherd King*, in which he was seen at that playhouse last season. The play tells the Biblical story of David, and Mr. Lorimer shows considerable originality in the part. The supporting company includes Carl Erickson, Ethelbert Hale, Walter Edwards, Daniel Giffith, Mark Price, Samuel Forrest, Angela Ogden, Nellette Reed, Gertrude Berkeley and Marian Ward. The Clansman follows.

Johnny and Emma Ray, in their popular musical comedy, *Down the Pike*, are at the Grand this week. They are supported by a fair chorus. It has been announced that they will have a new piece next year.

The Four Hottings, supported by a competent company, are at the Imperial this week in *The Fool House*. It is a good laugh producer.

The Nizam and Zimmerman's production of *The Mayor of Laugland* is the bill at Herlin's. The supporting company includes Al. Lang, German



comedian; Walter Milton, burlesque tragedian, and Dorothy Abbott, comedienne.

It has been currently reported that Will J. Davis of Chicago, who was once connected with the Century, will be behind a new theatre to be built here. Davis, with George J. Charlton, general passenger agent of the Chicago and Alton Railroad, attended a performance at the Century on April 2.

The next sale for single seat purchasers for the Currier Metropolitan opera engagement at the Odéon opened last Thursday. The season will consist of four performances on the three evenings of Wednesday, Thursday and Friday, April 17, 18 and 19, and a special matinee on Friday.

CHARLES E. HUGHES.

## PHILADELPHIA.

Bertha Kalich in the Kreutzer Sonata. Several Novelties Coming—Notes.  
(Special to The Mirror.)

PHILADELPHIA, April 8. Bertha Kalich in the Kreutzer Sonata at the New Lyric is the only novelty in town this week, and to judge from her reception this evening by a large and fashionable audience the star and her first-class company scored a genuine success. The new musical comedy, The Snow Man, follows April 15, for a two weeks' stay.

Fifty Miles from Boston is in its second week at the Broad Street, doing fairly, but is not a howling success. Fritz Williams and Emma Janvier are the hits. The song numbers include "Jack and Jill," "A Small Town Girl," "Harri-gan," and "Ain't It Awful," which remind one of the Harrigan plays in their palmy days. Nance O'Neil in Cleo opens April 22.

James K. Hackett in The Walls of Jericho is at the Chestnut Street Opera House and received deserved recognition from a large, well pleased house. Robert Mantell follows April 15, in repertoire for a two weeks' term. Olga Nether-sole comes April 29, and Noah's Ark, with Harry Bulger, May 12, each for two weeks.

Mr. Hopkinson is at the Garrick Theatre for this and the coming week. On April 22 the management will introduce advanced vaudeville for the balance of season.

The White Chrysanthemum, which closed a two weeks' engagement at the Garrick April 6, proved a failure in spite of its being a very costly production. It fills in time somewhere this week, after which it will be placed in storage.

Oscar Hammerstein emphatically states that he will not present his opera company here next season. He states in a letter, "The people of Philadelphia have not invited me, and wherever I am not invited I exclude myself. I am not rich enough to give opera as a philanthropist. I seek my pleasure in life by giving pleasure to others."

His Honor the Mayor continues at the Walnut Street Theatre. It is now in its seventh week to paying patronage.

Kellar, the magician, assisted by Paul Valadon, is in his second and final week at the Park to large and delighted audiences. This is the best engagement Kellar has played here for many years. Williams and Walker in Abyssinia come April 15. The Mayor of Laughland, April 29.

The Woman Who Dared, with Winnie Hen-shaw and George Francioli, is a thrilling drama of New York life, and scored a genuine hit at the National. The Queen of the Highbinders follows April 15.

Wonderland, with Little Chip, Mary Marble, and a capable cast, is making things lively this evening at the Grand Opera House. It is a bright musical comedy, handsomely staged, and well rendered. The large audience gave the company a warm welcome, and they will play to a week of big returns. Red Vessels, with Cherish Simpson comes April 15; The Girl and the Bandit, with Viola Gillette, 22; Nat M. Wills, 20.

Laura Jean Libby's Parted on Her Bridal Tour is this week at the Girard Avenue duplicating the success of a former engagement. An immense week is assured. Jessie Bonstelle, in Sunday, follows April 15; Byrne Brothers Eight Balls, 22.

W. E. Nankerville's Human Hearts pleases the audience of Forepaugh's. The Master Work-man follows next week.

The Volunteer Organist holds its own with the old-style popular attractions. It had a fair opening at the People's Theatre. The Gambler of the West arrives here April 15.

Hart's Kensington Theatre: Jessie Mae Hall for her second week produced The American Girl, a comedy-drama, with a good cast that gave pleasure to a large audience. For her third and last week The Girl Out West is the bill.

At Blaney's Arch Street Theatre Across the Pacific opened to splendid houses, and still interests the masses. Robert Fitzsimmons in A Fight for Love April 15.

Darcy and Speck's Standard Theatre Stock company appear in Thorns and Orange Blossoms, which was favorably received and well rendered. Big Hearted Jim, April 15. N. S. Wood, supported by the stock company, will appear here shortly in his old plays.

Dumont's Minstrels at the Eleventh Street Opera House have another new burlesque, The Capital Gratters; or, the Harriburg Investigators. The entire programme is full of local hits. The house is crowded nightly.

The Philadelphia Operatic Society, with prominent principals, 150 in the chorus and sixty in the orchestra, under the direction of A. Behrens, and stage-managed by E. S. Grant, will produce Faust at the Academy of Music, April 18.

Ben Greet and his English players in a series of Shakespearean plays, under the patronage of the Shakespeare Society of the University of Pennsylvania, will open at the Academy of Music April 23. Hamlet, as originally written, takes five hours to play, so will be divided into two parts, beginning at 4.15 in the afternoon and at 8 in the evening. For the balance of the week the company will appear in Much Ado About Nothing, Macbeth, Julius Caesar, and The Merchant of Venice, with Everyman at the matinee April 27.

Beachwood Park, a new Summer place, will be opened May 30. It is situated on the Philadelphia and Western Railroad, three miles west of the Sixty-third and Market Street Station.

S. FARRINGTON.

## PITTSBURGH.

The Royal Chef—Mc, Him and I—Stock at the Belasco—Man and Superman—Notes.  
(Special to The Mirror.)

PITTSBURGH, April 8. The Royal Chef makes its first appearance in this city to-night, and the Alvin contained a very large audience. It is an entertaining musical comedy, given by a good company. James O'Neil in Monte Cristo next week.

At the Bijou, that nonsensical place, Mc, Him and I, afforded the crowds much laughter and amusement to-day. Watson, Kelly and Arlington play the three chief parts, and are aided by a capable company. Next week, James J. Corbett in The Burglar and the Lady.

Man and Superman began a return engagement at the Nixon to-night before a large audience with Robert Lorraine and his same excellent supporting company. This play attracted much attention earlier in the season, and augurs to do likewise this week. Marie Cahill in Marrying Mary is the underline.

The crowds to-day at Blaney's Empire seemed amused at Happy Hooligan's Trip Around the World, a mixture of music and fun, and played by an adequate company. Beulah Paynter, in Lena Rivers, and The Way of the Transgressor follow.

The Tully Marshall company inaugurated its stock season to-night before a large audience at the Belasco, offering a commendable production of Leah Kleschna. Amelia Gardner, William Ingersoll and William McVey, who were favorite members of the stock company at the Grand, were cordially received upon their reappearance, and together with the other members, form a strong company. Elza will be next week's bill.

Ben Spill's London Belles, featuring The Seven Sisters and Sunda, is the show at the Gaiety, which contained its usual large audience to-day. Next week, The Bachelor's Club.

The Academy offers the Jolly Gram Widows, and had its customary large audience to-day. The last concert of the season of the Pittsburgh Orchestra will be given at Carnegie Music Hall on Thursday and Saturday of this week.

Manager J. A. Reed, of the Belasco, left the city yesterday, and will not return until April 25. Mr. Bird, of the Shubert forces, spent a little time in the city last week.

ALBERT S. L. HAWES.

## CINCINNATI.

Mrs. Fluke in The New York Man Sam Bernard—Low Fields—James J. Corbett Notes.  
(Special to The Mirror.)

CINCINNATI, April 8. Mrs. Fluke was greeted at the Lyric to-night by one of the largest and most fashionable audiences of the season, and her new play, The New York Man, was received as the most delightful comedy of the year. Mrs. Fluke has never appeared here to greater advantage than as Cynthia Karlskate, and she was afforded brilliant support by the players in the cast. Blanche Bates next week in The Girl of the Golden West. Sam Bernard opened at the Grand to-night before a crowded house in The Rich Mr. Hogenheimer, one of the best plays of its kind that has been seen here in a long time. The supporting company is a most capable one. Forbes Robertson and Gertrude Elliott follow in repertoire.

Camille D'Arville appeared at the Lyric for a single performance last night in The Belle of London Town, and its return for a full week will be eagerly awaited.

Low Fields had one of the best weeks of the season at the Lyric, and the house was practically sold out for the engagement early in the week.

Bankers and Brokers, with York and Adams in the leading roles, is attracting good houses at the Walnut.

The Cow Puncher, written by Hal Reid and elaborately staged by W. F. Mann, is attracting good patronage at the Lyceum.

At Heck's James J. Corbett's performance of The Burglar and the Lady, is one of the best he has ever had.

Pawn Ticket 210 was revived by the Fore-

formance of Ben Shumra, an original Hebrew opera, given by the Baltimore Theatre Opera company.

The Journalists' Club entertainment will take place at the Lyric to-night, Tuesday. Nearly every prominent actor in town has volunteered to appear.

HAROLD RUTLEDGE.

## THE PLAYGOERS MEET.

The Playgoers held a meeting at the Hotel Astor on Sunday evening and for the first time in several months Amelia Bingham, the president, occupied the chair and held the center of the stage.

Miss Bingham in her characteristic way hit straight from the shoulder, and told her own society what she thought of the bickerings and petty faultfindings which had been poured into her ears since her return. She urged the members to get out of their shell and get big and broad, and to put the aim and ambition of the society ahead of their own petty grievances. Miss Bingham said her traveling during the past months in Texas and other distant parts, where nature impressed itself on one by its grandeur and vastness, had broadened her so that she could look back on her troubles of the past few days with almost equanimity and was proud to be able to acknowledge her mental growth and advance.

Unless the society ceased antagonizing the very factions it was meant to unite, Miss Bingham not only threatened to resign as president, but said she would do it so quickly that it would have taken place before the members realized what had happened. A poem concerning aims and ambitions, recited by Miss Bingham, closed her remarks.

A debate on Everyman and the "advisability of producing religious plays on the stage" was opened by Father Smith, and Ben Greet explained how he had come to produce the piece. A little diversion ensued when Mr. Wardell, of the Holland Society, claimed that a Dutchman was the original author of Everyman, which, according to him, was a translation of Petrus Dorlandus, of Dees, by a man of the name of Electerillo.

Mr. Cullen was interesting in his theories concerning the value of atmosphere in scenery, and the fallacy and incongruity of placing solid figures (referring to the actors) in front of imaginary backgrounds whereas they should be, as older times, in the midst of the audience. His advocating of the arena in lieu of the stage

HENRY C. MORTIMER.



Photo Halliday, Springfield, Ill.

Henry C. Mortimer, leading man of the T. Daniel Frawley company, at the Lyceum, Minneapolis, is here pictured in one of his most successful roles, that of Stephen Brice in The Crisis. Mr. Mortimer is now in his forty-fourth week with the Frawley company.

## ARCHBISHOP PUTS BAN ON THEATRE.

Because the management of the Theatre des Nouveautés, in Montreal, at which a stock company of French players is appearing persisted in staging La Rafale on Monday evening, April 1, announcing that it would run for the entire week, Archbishop Bruchest, who is the head of the Roman Catholic Church in Montreal, issued a circular letter that was read in all of the churches in the city on Sunday, March 31, warning the members of the church that the theatre had been placed under the ban, and that they were forbidden to patronize it. The far-reaching effect of the letter was felt by the managers, who, after giving one performance of La Rafale, took it off, and apologized to the Archbishop, who immediately withdrew his ban, exacting a promise, however, from the manager that no more objectionable plays should be presented at the house in future. To make sure that his wishes will be carried out, the Archbishop will have a committee of censors, of which he will be the head, and all plays intended for presentation at the Nouveautés must be submitted for approval before being placed in rehearsal. The house was closed for two nights last week, and then The Duel, by Lavedan, was put on. It is said that the principal reason for the humble position taken by the theatre managers was that the French papers refused to publish reviews or notices of the plays while the ban was in effect, and without the aid of the French press it was considered impossible to do a paying business.

## BELASCO BUYS BRIC-A-BRAC.

At the recent sale of the collection of the late Stanford White, David Belasco was on all three days one of the principal buyers. The most interesting curio that fell to him was an antique Italian harpsichord, formerly belonging to the Colonna family and dating back to the early part of the eighteenth century. For this interesting relic Mr. Belasco paid \$430. He was a spirited bidder for an elaborate Colonial globe of the sixteenth century, giving way, however, when, with a bid of \$500, W. R. Hearst obtained the curio.

Mr. Belasco's chief purchases consist of a tape-pipe or French cornemuse of the eighteenth century for \$165; three harps costing \$200, \$100 and \$70, respectively; an Italian dulcimer of the early eighteenth century for \$300; an antique Genoese red velvet royal despatch bag for \$165; two old-fashioned powder horns for \$100 and \$170 each; at least a dozen Dutch warping reams for which he paid prices ranging from \$25 to \$40, and also the French bronze group of the Three Graces, which cost him \$57.50.

He further bought for \$530 a royal crown made of metal; a seventeenth century Tyrolean oak refectory table for \$550, and an antique open work metal casket with a large silver sphere pendant for \$250. Sixty-nine polychrome Italian and Damascus wall tiles inserted in the south wall of the entrance to the picture gallery were bought by him for \$190.

## AMUSEMENT COMPANIES INCORPORATED.

The following amusement companies were incorporated with the Secretary of State at Albany last week: Joseph Vandenberg Opera Company, of New York city, capital \$1,000; directors, Joseph Vandenberg, Karoline Ketch, and Walter Robertson, New York city. Comstock and Gent, Incorporated, New York, for the production of theatrical enterprises, capital \$2,000; directors, F. R. Comstock, Morris Gent and M. T. Corcoran, New York. The Colonial Music Hall Company, New York, capital \$5,000; directors, P. G. Williams, New York; J. J. Malone, and W. H. D'Esterne, Brooklyn. American Booking Corporation, New York, capital \$1,000, to do a general theatrical business in the United States and foreign countries and to carry on a booking agency for theatrical and vaudeville performers; directors, Max H. Meyers, Julius Ruby, and A. J. Gallagher, New York. Broad-quoit Amusement Company, Rochester, capital \$15,000; directors, G. L. King, O. B. Woodrill, Rochester, and H. P. Huether, Glen Haven. Al-vience School of Stage Arts, New York, capital stock, \$3,000; directors, W. A. Cooper, J. A. Martin, and J. A. Nelson. Glen Haven Canteen Company, Rochester, capital \$10,000; directors, T. H. Thompson, E. R. Boller, and E. R. Wilson, Rochester.

## RESTRAINING ORDER AGAINST DIXEY.

Justice MacLean, of the Supreme Court, last Saturday issued an order restraining Henry E. Dixey from acting under other management than that of Walter N. Lawrence, and demanding that he show cause why the injunction should not be made permanent. In his complaint Lawrence says Dixey entered into a three-year contract with him, in September, 1905, which he kept until March, 1907, when, without cause, he refused to abide longer by it, and that since then the complainant has sought in vain to procure a suitable substitute for Dixey in The Man on the Box. Counsel for Dixey argued that the written contract was cancelled in June, 1906, and an oral agreement entered into for the rest of the term, which was void because it extended over a year.

## CHANGES IN BELLOW'S AND GREGORY.

Walter Clarke Bellow's, of the firm of Bellow's and Gregory, has sold his share of the business to J. H. Emery, formerly of the Castle Square Stock company in Boston, and will devote his time to his stock companies in the West. The firm name will remain the same.



THE OHIO FLOOD.

Russell E. Bonfield, correspondent for THE Mirror at Athens, O., has recorded in his letter to this journal the news of the great flood that seriously affected theatrical and other business in southeastern Ohio. The railroads were unable to operate in that section for two weeks, compelling many dramatic companies to cancel their dates because they could not get transportation. Several companies were caught in flooded towns and forced to remain there until the wa-

ters had subsided. "The distress caused generally by the flood," says Mr. Bonfield, "will undoubtedly affect theatrical business unfavorably for the rest of the season." The scenes above are from photographs taken at Athens, but they are typical of the flood in other towns. The upper picture shows a residence section submerged, and the lower scene shows how the railroads were washed out and put out of commission.

paugh company at the Olympic yesterday with Ida Adair in Lot's old part of Meg, and Herschel Mayall as Harris, the pawnbroker.

Dumas' version of Kean was played last night by the German Stock company, with Otto Ernst Schmidt in the title-role, the occasion being the annual benefit of the popular actor-manager.

College entertainments were much in evidence last week, with the Princeton Triangle Club at the Auditorium and the Amherst Glee Club at the Odéon. Both drew fine audiences.

H. A. BURTON.

## BALTIMORE.

The Law and the Man—George Washington, Jr.—Charley Grapewin—Romeo and Juliet.  
(Special to The Mirror.)

BALTIMORE, April 8. Wilton Lackaye in The Law and the Man is the attraction at the Academy this week, opening to-night to a large house. Next week James K. Hackett will be here in The Walls of Jericho. Harry Bulger in Noah's Ark is the underline for April 22.

George M. Cohan in George Washington, Jr., is making his first appearance here at Ford's this week. Next week Jessie Busley will come in the Bishop's Carriage.

At the Auditorium Charley Grapewin is appearing in The Awakening of Mr. Pipp. Next week will bring The Girl and the Bandit.

Percy Haswell and the George Fawcett Stock company are offering Romeo and Juliet at Al-ban's this week, and promise a production of A Doll's House next. George Fawcett and William T. Devan have signed a lease for this house and will control it from May 4, 1907, until April 30, 1908. Percy Haswell will continue as star.

Blaney's has How Baxter Butted in as the current attraction, and at Holliday's Texas is an acceptable bill.

Baltimore's first Yiddish theatre, the New Baltimore, was opened on March 30 with a per-

was, however, cut short by his being cautioned to talk on the subject of the debate.

No serious opposition being made to the advisability of religious plays being produced Miss Bingham closed the meeting by announcing that the count of the ballot boxes showed the re-election for the three next years of the official ballet, which means that the present government of the society remains unchanged.

## GAELIC SOCIETY CONCERT.

The Gaelic Society of New York gave a recital of Irish music at Carnegie Hall Sunday evening, April 7. The Hon. John D. Cullinane presided and made an interesting address, detailing the work of the society and describing its successful attempts to increase the study of the Gaelic language, literature and music. An address in Gaelic by the professor of Gaelic in Georgetown University followed, and was evidently understood by a fair proportion of the audience. The musical part of the programme, whose excellence was marred only by its length, was charmingly rendered by a quartette of vocalists, assisted by an excellently drilled chorus of 100 voices. Miss Helen O'Donnell sang several solos that were enthusiastically received, and John Cheshire, the veteran artist, interpreted in most artistic fashion several selections of ancient Irish music.

## MERMAID IN A LAWSUIT.

Alice Palmer, who used to be a mermaid in Neptune's Daughter at the Hippodrome, no longer emerges from the waves at a given cue, her place having been taken by another girl. In other words, Miss Palmer has been relieved from her rather trying duties by the management, because, as they allege, she has been indiscreet enough to talk about the secret method by which the startling and novel mermaid trick is done at the big playhouse. Miss Palmer considers her dismissal most unjust, and has arranged with Herman L. Roth to begin a suit for her salary from the time of her discharge until the end of the season.



[illegible]



AT THE THEATRES

(Continued from page 2.)

as the April Fool, adding to his work by scenes on the concertina and harmonium. Neil McNeil has only a half opportunity in the role of the Welsh Harpist. Joseph H. Howard as the Man in the Moon acts agreeably and has several good songs. One of them, "The Same Old Moon," has an elaborate and beautiful setting all for itself, in which the Chorus Girl rises through the air on an illuminated crescent. William Burrows as Oscar Hammett, in the barbershop, looks, speaks and acts ridiculously like the man he is impersonating. His role of the Band Man is of little consequence.

Except for some gaudy gowns in the first act, the costumes of the chorus is in very good taste. The settings are also pleasing.

Weber's—The Lilac Room.

Comedy, by Evelyn Greenleaf Sutherland and Beniah Marie Dix. Produced April 3. (Lloyd Bingham, manager.)

Captain Austin Phillips-Wyngate ..... Charles F. Hammond  
Herbert Truher ..... Herbert MacKenzie  
The Rev. Aubrey Vaine ..... Joseph Mann  
The Hon. Tardley-Tardley ..... Harold De Becker  
Commander Sir Ethelred Framingham, K. C. .... Frederick Powell  
Juggles ..... Charles Butler  
Hunter ..... L. R. Wood  
Lady Tardley ..... Beatrice Dope  
Mrs. Phillips-Wyngate ..... Madeline Powell  
Miss Phillips-Wyngate ..... Jessie Glendinning  
Blissom ..... Gertrude Angard  
Emily Palmer ..... Amelia Bingham

Amelia Bingham made her reappearance in New York on Wednesday evening last in The Lilac Room, billed as a comedy and written by Evelyn Greenleaf Sutherland and Beniah Marie Dix.

The scene is laid in an old country house in England, and all of the characters are English, with the exception of Emily Palmer, played by Miss Bingham, who is supposed to represent the breezy type of American girl who turns things topsy-turvy when she is turned loose in a foreign country. The "lilac room" is said to be haunted, but the fearless Emily laughs at spooks and goes to bed in a big old-fashioned four poster, to wait for the ghosts to commence their pranks. The villain is a counterfeit who has hidden his plates in the "spooky" room, and Emily helps to unravel the mystery of the chamber by the use of push buttons that connect with various lights. A girl, who has written some letters that she is ashamed of, is saved by the shrewdness of the girl from the U. S. A., who also manages a few love affairs of her own while she is looking out for the welfare of everybody else.

The play was hopeless from its absurd start to its foolish finish, and though Miss Bingham worked with all her might, she was handicapped not only by a bad play, but by extremely incompetent support.

The theatre was closed on Thursday evening, a sign on the door stating that there would be no performance owing to the illness of Miss Bingham. She was well enough to appear on Friday evening, and after the third act made a speech to a somewhat small but very appreciative audience.

In the whole course of her career of about eleven years this was the first occasion Miss Bingham said that a theatre had ever been darkened on her account, and that nothing would have induced her to permit it this time but that owing to malaria her teeth chattered so she could not talk. No manager knows beforehand how a play will turn out, and Miss Bingham, who thought she had a good play, had to come home, as she expressed it, to hear the truth, adding that while her recent tour, chiefly one-night stands, was a success, she realized that the houses were sold out in advance.

However, having a contract with Mr. Weber and the responsibility of a family of twenty behind her, Miss Bingham declared her intention of sticking to her guns, trusting that the public's curiosity as to how badly she and her company would go some way to helping her pay for the electric sign outside the theatre and the salaries inside.

Miss Bingham finished by saying she had just been informed that the authors had obtained an injunction against her producing the play because she had added lines of her own to the original. She admitted the fact, and invited the audience to her house to see the original manuscript and judge for themselves of the necessity of so doing. Injunctions, however, did not frighten Miss Bingham. In fact, she intimated that she hoped there would be enough served on her to make the canceling of her obligations to Mr. Weber imperative.

Miss Bingham made another speech Saturday afternoon, apologizing for the appearance of understudies in two principal roles. On Sunday it was decided to withdraw the play, and the house will remain dark until another attraction is secured.

Empire—His Excellency the Governor.

Farcical romance, in three acts, by Captain Robert Marshall. Revived April 4. (Charles Frohman, manager.)

Sir Montagu Martin, G. C. S. I. .... Bruce Melrose  
Hon. Henry Carlton, M. P. .... Eugene Jepson  
Captain Charles Clegg ..... John Barrymore  
Mr. John Baverstock ..... William Morris  
Captain Rivers ..... George Pancoast  
Major Kilgore ..... James Kearney  
A suitor ..... S. S. Saldaña Powell  
Governor ..... Harry Barker  
A clerk ..... D. Jones  
A footman ..... Walter W. Young  
Mrs. Westworth Bollingbroke ..... Mattie Russell  
Ethel Carlton ..... Mary Nash  
Stella De Gex ..... Ethel Barrymore

Captain Marshall's whimsical comedy was revived on the third of Ethel Barrymore's offerings during her New York engagement. The play has always proved a sure attraction, and it affords the star a much better opportunity than either of her previous plays. Miss Barrymore fits the part of Stella De Gex to perfection, and by her charm and fascination and her captivating humorous manner, thoroughly deserved the hearty welcome extended to her. William Morris, who was in the original cast, repeated his good work as the Governor's private secretary, Baverstock.

Bruce Melrose as His Excellency showed up to advantage, and John Barrymore as Captain Clegg played capitally. Eugene Jepson as the Rt. Hon. Henry Carlton, George Pancoast as Captain Rivers, James Kearney as Major Kilgore, and Miss Mary Nash as Ethel Carlton all contributed to the success of the evening. The remaining roles, while inconsequential, were conscientiously played.

Lyric—Novelli in Repertoire.

The Taming of the Shrew.

Petruchio of Verona ..... Ernests Novelli  
Balthasar of Padua ..... E. Piamonti  
Katherine ..... Miss O. Giannini  
Blanca ..... Miss E. Rosati  
Luce ..... Miss A. Bertone  
Bianca ..... A. Arista  
Gremio ..... V. Servolini  
Vincentio of Pisa ..... G. Dal-Cortivo  
Gremio ..... N. Pescatori  
Curtis ..... G. Fusi  
Nathaniel ..... V. Bartolotti  
Francisco ..... O. Galotti  
Petrus of Baptista ..... Miss M. Fantoni  
The Doctor ..... E. Rosati  
The Cook ..... M. Fusi

Novelli presented his own four-act version of The Taming of the Shrew on the afternoon of March 30. Temperamentally and physically suited to the role of Petruchio, the actor was far more satisfactory in this play than he has appeared in any other Shakespearean character. He made Petruchio a good-natured giant with a

strong sense of humor and a great deal of affection for Katherine. He was never unduly belaboring in his scenes with Katherine, and omitted much of the cruel banter contained in a part of the play. His dominance over the shrew was gained by persistently ignoring her ill temper; never by violence. In the second act, the wedding scene, he carried a small whip which he never used, but he made great flourishings of his sword when he carried the bride away. In the third act he destroyed the table furniture, tore up Katherine's bed, and when his wife had gone to sleep in a chair regarded himself with some flood laid in reserve. Throughout the act he hummed an aggravating song that gave an indelible effect to the scene. He showed constantly that his treatment of Katherine was as painful to him as to her, and never let the audience lose sight of Petruchio's genuine love. His facial work was amusingly effective, and his vocal intonations particularly good.

Madame Giannini made a good Katherine: petulant, head-strong and selfish. Miss Rosati as Bianca filled the role with her dainty personality. The Luce of A. Bertone and the Bianca of A. Arista were sufficiently humorous, and N. Pescatori was particularly good as Gremio.

The play has been much condensed from the original. The Christopher Sly interlude is omitted, and the last two acts are condensed into one. Some speeches have been added, particularly one in the last act, in which Petruchio defends his methods of taming a shrew.

Kean, or Disorder and Genius.

Kean ..... Ernests Novelli  
Prince of Wales ..... L. Piamonti  
Count of Kestrel ..... G. Dal-Cortivo  
Countess of Kestrel ..... O. Giannini  
Helen Anna Danby ..... E. Rosati  
Countess of Goswell ..... E. Rosati  
Lord Mewill ..... A. Arista  
Belsham ..... N. Pescatori  
Fleiss ..... V. Servolini  
Constable ..... O. Galotti  
Manager of Covent Garden Theatre ..... V. Bartolotti  
An Actress ..... E. Rosati  
Peter Pait ..... V. Bartolotti  
Darius ..... G. Fusi  
Gilda ..... M. Fantoni  
A Domestic Servant ..... G. Fusi

Kean, the artificial old drama by the elder Dumas, made familiar in this country by Charles Coghlan's adaptation under the title of The Royal Box, reviewed on April 1, gave Novelli an opportunity to appear in a romantic, semi-swashbuckling role differing from any other character he has yet played. By his virility and consummate skill he was able to instill a sort of sincerity into the lines and tones of a character untrue at the best. He represented every indomitable to overact, especially in the long harangue with Helen Danby, the insult to Lord Mewill and the tirade against the Prince of Wales, the three "fat" scenes in the play. He gave the "To be, or not to be" soliloquy from Hamlet as the play scene in the fourth act.

Miss Rosati was very satisfactory as Helen Danby, and Madame Giannini made an attractive Countess of Kestrel. N. Pescatori as Fleiss played with excellent comicality, and E. Piamonti was good as Belsham. O. Galotti, the theatre manager, furnished considerable amusement by his unconcerned manner. The fourth act, with the audience forced to take part in the play, was effectively managed, base theatrical trickery that it is.

My Wife Is Not Sober.

Farce, in three acts, by Bernard and Valabregue. Produced April 2.

Chapone ..... Ernests Novelli  
Eulalia ..... Miss L. Lechman  
Gabriella ..... Miss O. Giannini  
Giorgio ..... Miss E. Rosati  
Racul ..... N. Pescatori  
Racul ..... E. Rosati  
Nassetta di Valombene ..... Miss E. Rosati  
Nassetta ..... Miss E. Rosati  
Gisetta ..... Miss E. Rosati  
Tina ..... Miss E. Rosati  
Donneron ..... V. Servolini  
Astrucio ..... A. Arista  
Alejo ..... O. Galotti

This is purely a farce of the familiar French type, and depending for its humor on situations and characterizations, though the dialogue is witty and at times quite pungent. The clumsy Italian title—*Ma Moglie non ha Chic*—clumsily translated into *My Wife Is Not Sober*, only faintly indicates the story of the piece. But under any title Novelli and his company proved themselves to be most capable farceurs.

Chapone, a country wine merchant, has a married daughter, Gabriella, whose husband, Giorgio, is bored with rural life. The family physician suggests that Gabriella lacks the style to which Giorgio has been accustomed, and that a trip to Paris would be beneficial to them both. Gabriella is delighted with the idea, and after much difficulty and with the assistance of her cousin, Racul, she persuades Chapone and her husband to give their permission. She, Giorgio and Racul start off at once, and land at the scene of Giorgio's bachelor escapades. He meets one of his old flames and forgets his wife, who, until the final curtain, disconsolately hunts for him. Chapone and his wife, Eulalia, follow their children to Paris, where their provincial manners make them the butt of the hotel people. Chapone at last finds one of his customers, and also Racul, in the person of Donneron, an innkeeper, and his troubles on one kind end. But he imbibes too freely of some one else's wine and makes untimely love to two young women who eat dinner at his expense and leave him. He turns his attentions to the back of another hand-some dressed woman, who turns out to be Gabriella. Giorgio enters the scene at this juncture and finds in his stepfather's inebriation an opportunity to make peace with his wife. The play ends happily, with Eulalia wearing grape leaves in her hair, as Racul would put it.

Novelli was extremely funny as Chapone. The constant play of his facial expression, his dullness, his clumsiness, his stooped shoulders and slouching gait were humorous enough without the whimsical lines he had to deliver. His simulation of drunkenness was a comedy exaggeration of reality, kept within bounds. His performance throughout was a careful characterization, from which he did not slip at any time.

A Curious Accident.

Comedy, in three acts, by Carlo Goldini. Produced April 4.

Filberto ..... Ernests Novelli  
Giannini ..... Miss L. Lechman  
Ricardo ..... Miss E. Rosati  
Costanza ..... Miss E. Rosati  
De la Coterie ..... Miss A. Bertone  
Marianne ..... Miss O. Giannini  
Gremio ..... N. Pescatori

The plot of Un Curioso Accidente has been used by comedy writers without number, but never to better advantage than by Goldini, the "Italian Moliere," who claimed to have founded his play on an actual happening which was reported to him in a letter from Holland. The lines and situations teem with humor, and the play is one of constant motion.

De la Coterie, a young and penniless French officer, enjoying the hospitality of a rich burgher, Filberto, falls in love with his host's daughter, Giannini, who returns his love. Giannini, feeling that her father will not permit her marriage to the young officer, conceives the idea of inviting Costanza, the daughter of a miserly banker, Ricardo, to pay her a visit. Filberto is made to believe that De la Coterie is in love with the banker's daughter, who is very much in love with him, and is coaxed into aiding them. Filberto puts the matter before Ricardo, who refuses to listen to it. This arouses Filberto's anger, and he arranges an elopement for Costanza and De la Coterie, even to giving his purse to the Frenchman to pay expenses. But Giannini takes her friend's face and escapes with her lover. Marianne, the servant, tells Filberto what has happened, but the old burgher

has been so cleverly hoodwinked that he refuses to believe her. Costanza, however, finds that she has been fooled and blames Filberto for putting her in an awkward position. Filberto then realizes what he has done. He appeals to Ricardo for sympathy, but is shown that he has been given a dose of the medicine he prepared for another. After storming ineffectually at the result of his scheme, he forgives the conspirators.

As the dense old burgher Novelli added another distinct character to the long list he has played during his engagement. His acting is truly humorous, without a shade of buffoonery, and he has strongly developed the faculty of expressing his thoughts by facial expression. His Filberto was a complete impersonation, full of subtlety and displayed with fine histrionic art. Miss Rosati as Giannini, the daughter, played with vivacity and charm, and exhibited as great skill in comedy as she has hitherto in emotional acting. E. Piamonti was excellent as Ricardo, Miss Sanpoli acted Costanza with much spirit, and A. Bertone was good as the distracted, love-sick Frenchman. Madame Giannini as the servant, Marianne, and N. Pescatori as De la Coterie's marian, made small roles effective.

The Rape of the Sabine.

Trumbou ..... Ernests Novelli  
Professor Molmenti ..... E. Piamonti  
Federica ..... Miss L. Lechman  
Paulina ..... Miss E. Rosati  
Marianne ..... Miss O. Giannini  
Dr. Alberti ..... N. Pescatori  
Gremio ..... V. Servolini  
Emilio ..... Miss A. Bertone  
Racul ..... Miss E. Rosati

This is an Italian version of the German comedy by Moser and Schönbauer, Der Raub der Sabinen, presented in English under the title of A Night Of by Augustus Daly's company, on March 4, 1885. The cast of the Daly production, with the characters renamed, was as follows: Marcus Brutus Snop, George Leclercq (later enacted by Henry E. Dixey); Professor Justinian Babbitt, James Lewis; Mrs. Xantippe Babbitt, Mrs. G. H. Gilbert; Nibbe Babbitt, Ada Roban; Angelica Damast, Virginia Debra; Harry Damast, Oth. Stinner; Jack Mulberry, John Drew; Lord Mulberry, Charles Fisher; Froul, Frederick Bond; Susan, May Irwin; Maria, Jean Gordon. The characters of Froul and Maria are not included in the Italian version.

As Trumbou, "actor-in-chief," Novelli portrayed still another type of character—a conceited, conciliatory barnstormer, resourceful in overcoming difficulties and free from any sense of responsibility. His make-up was excellent and his manner of acting his part was quite funny. His description of how the parrot broke up the performance was full of injured dignity and inexpressible comic in its seriousness.

Miss Lechman as the shrewish Mrs. Federica Molmenti was very good, and E. Piamonti gave a clever character sketch in the role of the Professor. Madame Giannini and Miss Rosati were well placed as Marianne and Paulina, the Professor's two daughters, and N. Pescatori capably played Racul, the maid. N. Pescatori, V. Servolini and A. Bertone were as satisfactory as always.

Our Boys.

Forkyn Middlewick ..... Ernests Novelli  
Charles Middlewick ..... A. Bertone  
The Gentry Champs ..... E. Piamonti  
Talbot Champs ..... Miss E. Rosati  
Charles Champs ..... Miss E. Rosati  
Violet Middlewick ..... Miss L. Lechman  
Kerry ..... Miss E. Rosati  
Kerry ..... Miss E. Rosati  
Follies ..... O. Galotti  
Belinda ..... Miss E. Rosati

On Saturday afternoon, April 6, Novelli presented an Italian version of Henry J. Byron's famous old comedy, under the title of I Nostri Bimbi. The play was first performed at the Vendouville Theatre, London, on Jan. 10, 1875, and ran for over 1,500 nights. It has been given many hundred times since, and has been played by nearly every amateur organization in this country and in England. A number of minor changes have been made in the situations and dialogue to suit the Italian stage, but the characters, the story, and the locale are the same as the English original.

Novelli's performance of the tender-hearted, untutored old butter maker was another clear-cut, distinct characterization, full of humor and completely human. His art in character delineation is scarcely short of the marvelous, for in the three weeks of his engagement he has appeared in fifteen different roles, no two of which were at all alike. Each character that he played was an individual, with personal traits of its own, and each bit of work appeared to be the result of the most careful study.

The supporting company, as always, was finely cast in Our Boys, and each member exhibited unusual ability.

On Wednesday night Papa Lebonnard was repeated, and on Saturday night Louis XI was repeated. The repertoire for last week of Novelli's engagement is as follows: Monday, Othello; Tuesday, King Lear; Wednesday, Papa Martin; Thursday, Kean; Friday, The Merchant of Venice; Saturday matinee, Papa Lebonnard; Saturday night, The Taming of the Shrew. These are all repetitions, except Papa Martin, on Wednesday night.

Fifth Avenue—The Heart of Maryland.

Fair audiences greeted the revival of The Heart of Maryland by the stock company. The new leading man, Cecil Owen, made his first appearance with the organization, playing Colonel Alan Kendrick very ably equal to the task of doing full justice to the stronger scenes, but in the less strenuous moments of the play she was quite pleasing. Wilson Melrose was by far the best player in the cast, giving a virile performance of the role of Colonel Thurpe. Mr. Melrose has distinguished himself in every one of the plays he has appeared in so far, and the other members of the company would do well to emulate him. The great fault with the majority of the members of the company is an inability to enunciate clearly and distinctly, and those who sit in the rear rows at times have difficulty in following the story on account of the mumbling and mauling of some members of the company. This does not apply to James A. Blum, who made a pronounced hit as Sergeant Bloom. Fannie Marloff was miscast as Nannie Macfar, and mistook a feeble imitation of Ethel Barrymore's gurgle for the "cuteness" that is supposed to go with the part. Eugene Shakspeare was a very good Lieutenant Telford, and John M. Stevens was fair as General Kendrick. Benjie Melville, George D. McIntyre, Harry McAuliffe, Dorothea Saffler, Jessie Burns, Ernest Anderson and others were in the cast. Miss Collins and Bender and Earle were in the olio. This week's play is Her Great Match.

Harlem Opera House—Secret Service.

William Gillette's play, Secret Service, was the Easter week attraction and drew good audiences. The role of Lewis Dumont, originated by Mr. Gillette, was played by Paul McAllister with force and feeling. Beatrice Morgan as Edith Varney looked very charming and acted with skill. Dudley Hawley as Wilfred Varney was in his element, and gave a delightful performance. Agnes Scott as Caroline Blifford was very winning, and Mathilde Dushon and Robert L. Hill as the two old servants scored. William Norton had little chance to distinguish himself as Henry Dumont, but he played the scenes in which he appeared capably. Others who did commendable work were George Howell as General Randolph, Loretta Atwood as Mrs. Varney and Louise Randolph as Miss Kittridge. The cast also included Edith Chasberlin, Loretta Hudson, Al. Roberts, Peter Lang, George Manning, Martha Farnet and George S. Trumble. This week's attraction is Lord and Lady Algy.

Lincoln Square—Stock Company.

The opening of the new stock company at the Lincoln Square Theatre last week aroused much interest and received very encouraging response

ANTOINETTE WALKER.



Above is another portrait of the attractive little actress, Antoinette Walker, at present with The Music Master. Miss Walker has not yet announced her plans for the coming season, but she is considering a number of desirable offers, and will no doubt be seen in a part suited to her charming personality.

from the playgoing public of that section. The management's policy of producing high class plays at moderate prices was undoubtedly attained a profitable patronage to the business of this playhouse. The company is headed by William Morris, and the opening bill was Nat Goodwin's former success, H. V. Remond's When We Were Twenty-one, with the following cast: Richard Carver, William Morris; Sir Horace Plimsy, Charles Bradshaw; Colonel Miles Graham, Carl Anthony; Terence McGrath, Harry Driscoll; Richard Andine, Jack Storey; David Birch, Claude Brooke; Hughie Belmont, Clinton Lloyd; Willis Brundall, Hugo V. Wallace; Jack, Raphael Newman; Karl Glynn, Mary Lawton; Mrs. Grant Gordon, May Cleveland; O'Brien, Irene Moore; Barnard, Anna Whelan; Mrs. Ericson, Alice Butler; Phyllis Ericson, Blanche Stoddard.

This very capable assemblage of players gave an interesting, although rather uneven, presentation of the play. The fine work of William Morris was ably seconded by the efforts of Charles Bradshaw, Carl Anthony, Harry Driscoll and Blanche Stoddard. Claude Brooke had a good bit, and Miss Mary Lawton, brilliant and elusive, shined across the scene comically. Other parts were well cared for.

This week, Men and Women.

Garden—Ben Greet.

Ben Greet's final week at the Garden Theatre was devoted to a repertoire of Shakespearean plays and a revival of Macbeth and Pagan. In the latter play Mr. Greet appeared as Trifist and Agnes Scott played Pagan. The programme for the week was as follows: Monday, As You Like It; Tuesday, Much Ado About Nothing; Wednesday matinee, Twelfth Night; Wednesday night and Saturday matinee, Julius Caesar; Thursday, Twelfth Night; Friday matinee and Saturday night, Macbeth and Pagan; Friday night, The Merchant of Venice.

Majestic—The Social Whirl.

The Social Whirl returned to town last week for a limited engagement and at once renewed its popularity. Charles J. Ross, Frederick Bond, Elizabeth Brice and Ada Lewis still play the roles in which they were seen at the Casino. Walter F. Dyett has the part of Arthur. William Curtis plays Jack Ellingham, Ruth Farnet has the role of Germaine, and Caroline Leeds plays Mrs. Thorpe.

At Other Playhouses.

THIRD AVENUE—How Baxter Butted In was explained here last week by Sidney Toler and a clever company cast as follows: Ernest Whit, W. J. Brady; Sam Mask, George McCabe; Sam Quick, J. E. Nicholas; Tom Dexter, Dean Harp; Lyle Hasted, Harry Wilson; Walter Coss, J. Cooper; Joe Turner, F. F. Payne; Nell Dale, Marie Laramie; Tullia Dale, May Miller; Penny Jarvis, Bertha Ford; Kate Gray, Ida Walsh; Jennie Lane, Carrie Davis; Henry Peters, Virginia Barrett. This week, The Silver King.

AMERICAN—A Duganese Chance was last week's bill here, drawing good audiences at every performance. This week, in New York Town, with several added features.

NEW STAR—Joe Welch in The Showman was an attractive offering here last week. The week, Harry Clay Blaney in The Boy Behind the Gun.

GRAND OPERA HOUSE—Miss Jamb in The Vanderbilt Cup proved one of the best attractions of the season at this house last week. Rogers Brothers in Ireland this week.

YORKVILLE—Eugene Blair in The Woman in the Case was the attraction here last week. This week, Jeanie Bonstelle in Sunday.

FOURTH AVENUE STREET—His Last Dollar, with David Higgins in the principal role, attracted good houses here last week. Charles T. Allich in Secret Service ran this week.

WEST END—Tom, Dick and Harry, portrayed by Bickle, Watson and Wrotte, was a popular attraction here last week. This week, Arizona.

THEATRE—Old Isaac from the Bowery met with a good reception here last week. This week, The Outlaw's Christmas will make its first appearance.

DALY'S—Richard Carle in The Spring Chicken returned to this house on April 3 and began at once to attract the same kind of large audiences that attended his previous performances.

METROPOLIS—In New York Town furnished amusement for the Bronx last week. This week, Busy Day's Vacation.

HERALD SQUARE—The Road to Yesterday ended its long run here on April 6, making way for The Oracle, which opened last night.

MADISON SQUARE—The two hundredth performance of The Three of Us was given on April 4.

LYCERN—The Lion and the Mouse celebrated its six hundredth performance on April 3 by the distribution of silver jardiniere. The run ended Saturday night, and last night Arnold Daly in The Boys of Company B began an engagement here.

BIJOU—Madame Nastimova replaced Heddie Gabler with La Comtesse Coquette last night.

THE PLEIADAS CLUB.

Minnie Dupree was guest of honor at the meeting of the Pleiades Club Sunday night. The president, John N. Ryan, was toastmaster of the evening, and among the entertainers were several well-known actors. Those Kirby, Anna Wynne, Agnes Everett, Marion Kirby, Mrs. Dr. Townsend Fellows, Harry McCloskey, Mrs. Dr. Niles, Henry Gaine, Harry Lee, Lee Parrish, Charles G. Sprague, Harry Dodd, Anthony K. Enner and a quartette composed of Messrs. Barr, Rosewater, Lipseley and Boring. The attendance was large.



# THE NEW YORK DRAMATIC MIRROR



(ESTABLISHED JAN. 4, 1894)

The Organ of the American Theatrical Profession

Published by  
THE DRAMATIC MIRROR COMPANY,  
HARRISON GREY FISKE, President.

121 WEST FORTY-SECOND STREET  
(BETWEEN BROADWAY AND SIXTH AVENUE).

CHICAGO OFFICE:

(Otto L. Colburn, Representative)  
69 Grand Opera House Building.

HARRISON GREY FISKE,  
EDITOR.

## ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page \$40; Half-Page \$80; One Page, \$120.  
Professional Cards and Managers' Directory Cards, 15 cents an agate line, single insertion; \$1.50 a line for three months. Five lines the smallest card takes.  
Reading Notices (marked "R"), 10 cents a line.  
Charges for inserting Portraits furnished on application.  
"Preferred" positions and black photographs subject to extra charge.  
Back page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.  
The Mirror office is open to receive advertisements every Monday until 10 p. m.

## SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents.  
Foreign subscription, \$5.50 per annum, postage prepaid.

Telephone number, 370 Bryant.  
Registered cable address, "Drammirror."  
The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St.; Norman's Tourist Agency, 25 Haymarket, E. W.; American Exchange, 3 Northumberland Ave., W. C. In Paris at Brant's, 17 Avenue de l'Opera. In Liverpool, at Laidlaw's, 55 Line St. In Sydney, Australia, Smith & Co., Moore St. In Johannesburg, South Africa, at Isaac, 2101 St. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Mirror cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second-Class Matter.

Published every Tuesday.

NEW YORK - - - - - APRIL 13, 1907.

Largest Dramatic Circulation in the World.

## THE SHAKESPEARE FESTIVAL.

THE annual performances commemorative of SHAKESPEARE's birthday at Stratford-on-Avon this year promise to be more elaborate and varied than ever before. For years that conscientious and able manager and actor, F. R. Benson, has directed these performances, and he will again be in charge of the dramatic celebration.

The representations will begin on April 22 and end on May 11. There will be twenty-seven performances, including several matinees. The programme announces these plays and stars in their order, although possible absences may curtail the list: Coriolanus (GERMINE WARD as Volunna), Love's Labor's Lost, As You Like It, David Garrick (Sir CHARLES WYNDHAM and MARY MOORE), Wycherly's The Country Girl; Henry V, Twelfth Night, The Merchant of Venice (ARTHUR BOUNCHER and VIOLET VANHUGH), Othello (LEWIS WALLER and H. B. IRVING), The Taming of the Shrew, Don Quixote (Mr. BENSON), Richard II, Much Ado About Nothing, (GEORGE ALEXANDER and IRENE VANHUGH), Hamlet (FOMES ROBERTSON and GERTRUDE ELLIOT), and The Merry Wives of Windsor. There will be several repetitions of plays in the foregoing list.

In the casting of the plays Mr. BENSON and his company will support the "stars" in the representations in which they have elected to appear, while on the occasions when Mr. BENSON assumes leading parts the "stars" are supposed to assimilate with his organization.

The week immediately related to the birthday anniversary will also have social features, among them a ball in the Stratford Town Hall, and a great historical pageant will be organized as an out-of-door spectacle. This will revive many quaint customs, and singing pilgrims will carry floral offerings to SHAKESPEARE's tomb, while a SHAKESPEARE anthem will be sung.

It is perhaps to be regretted that the dramatic festival could not include American representatives of the stage, for American appreciation of SHAKESPEARE has had no small influence in the growth of memorial observance at Stratford. Yet at these ceremonies about to be held in SHAKESPEARE's honor there no doubt will be found many Americans, for there is almost a steady pilgrimage from this country to his tomb.

## THE ACTIVE AMATEUR SPIRIT.

THE Mirror has chronicled unusual activity among amateur actors this Spring, all sorts of organizations, including church societies, having made productions describing a wide range of endeavor. While lighter pieces have been many in these events, there has been an unwonted dignity in the large number of representations of plays that were originally made known by some of the better professional companies, while a few productions have been exceptionally noteworthy. Taken as a whole, the amateur record thus far this season has demonstrated an amazing increase in the measure of respect shown to the drama and the theatre by those not of the theatrical profession.

The most remarkable aspect of recent amateur work relates to the colleges and universities. For some time various great institutions of learning have paid notable attention to the drama. Although in Great Britain there seems to be but occasional dealing with the drama seriously in a practical way by student amateurs, the Sheldonian Theatre at Oxford being perhaps the most characteristic of special structures for dramatic purposes, there has been in late years in this country an increasing regard for the drama in all its theoretical departments and practically it commands an attention that must cause wonder in those who remember the scant courtesy formerly paid to it in places of learning. The University of California at Berkeley has a magnificent stadium in which are enacted examples of the impressive ancient drama as well as modern plays. Harvard also has a stadium in which last June the Agamemnon of ESCHYLUS was produced with great dignity, and this university also has Sanders Theatre, in which plays are represented, while occasionally it also serves as the scene of lectures by distinguished players among other persons. Harvard also has among its professorships one on play construction; Yale has a chair of dramatic literature, and Columbia also gives place to instruction on the drama in its curriculum. These are but a few examples of many that might be cited to show the newer appreciation of the drama as a legitimate study as to its influence on the life of the times.

This week THE Mirror describes and illustrates two of the more notable recent productions by the dramatic societies of universities, that of The Knight of the Burning Pestle, BRAUMONT and FLETCHER's quaint Elizabethan satire, by students of Harvard, and Ibsen's The Pretenders—produced for the first time in English—by Yale students. While other student societies this Spring have appeared in a great variety of plays, from grave to gay, some of them commendably ambitious and others clearly put forward for mere amusement, these two fine productions well illustrate the earnest trend of many of the college societies as to the drama, and they will promote still greater interests in kindred work among this class of amateurs while at the same time they will reflect new honor upon the regular theatre.

## A GREAT THEATRE.

A LOCAL enterprise that signalizes the general appreciation of the theatre in this country and the practical interest taken in it by the people is the New Auditorium of St. Paul, Minn., opened and dedicated last Tuesday with a concert and ball, and now ready for all events of assembly that may happen in that city of notable civic pride.

This fine and in some respects unique auditorium has cost \$435,000, of which sum \$212,400 was provided by popular subscription and \$207,000 by an issue of municipal four per cent. bonds, which were sold at a premium.

The architects of this great building, REED and SHREVE, are St. Paul men, but they evidently are not provincial in their ideas. They have provided the building with a number of unique features, as may be realized when it is explained that its capacity is so elastic that, while it may be used as a convention hall, or, as it is possible to use it, as a reviewing place that will accommodate within its walls a street procession of 10,000 or more persons, it may also be made into a theatre—of course of large size—with its vaster spaces temporarily eliminated. In other words, the Auditorium has a movable stage of great dimensions, movable boxes, a "sliding" proscenium, and it may be so altered in arrangement and capacity, to meet varying requirements, that it is called the most flexible auditorium yet erected.

As a theatre, this building is notable for its large size; for the absence of boxes above the main floor; for the absence of a parquet circle—that is, seats beneath the balcony; for an arcade of boxes on each of three sides of the parquet; for a balcony

extending across the side boxes to the ends of the stage, and for a very deep orchestral pit. When used as a convention hall the theatre features are practically eliminated by moving devices. The stage is the largest in the country, surpassing in most dimensions both that of the Metropolitan Opera House, New York, and that of the Chicago Auditorium. To convert the theatre into a great hall, occupying a space of about an acre, the stage is lowered, the proscenium arches are drawn up out of sight, and the boxes on the sides—in reality great balconies—are moved backward on wheels which run on tracks, to the remote sides of the building. It is said that the acoustics of the new Auditorium, vast as it is in size, rival those of the famous Mormon Tabernacle at Salt Lake.

Whatever its uses may be, this building reflects great credit upon St. Paul.

## AN ANALYSIS OF IBSEN'S WOMEN.

Amelia von Ende gave an interesting lecture on "The Women of Ibsen" in the hall of the League of Political Education on Thursday afternoon. She designated Ibsen as the poet-prophet of woman, or, in the words of Goethe, of "the eternal feminine." In the three types of woman which Ibsen portrayed to the world: the mother woman, the purely feminine woman and the perverted woman, he had seen with a poet's insight through their sensitiveness and their age-long secretiveness down deep into their souls. He prophesied their great future. It will be remembered that Frau von Ende had previously lectured on D'Annunzio and Bjornson. She has engaged to consider the women of Shaw in a series of lectures next year.

Frau von Ende went on to speak of Ibsen's faith in the woman soul, quoting Rebecca's words in Rosmersholm: "What is not possible for woman!" Although it was not Ibsen's method to offer remedies for the evils he dissected, nor to answer his own questions, his plays had suggested that the woman given freedom and responsibility would work out her own salvation. He had suggested as a means apprenticeship to the world.

Since Ibsen's plays appeared in the same years as those in which Nietzsche's Ego doctrine and Wotan's Hammer were in vogue in Europe, the dramatist had been labeled as a champion of woman's rights; but he was not their follower. Nor yet, on the other extreme, did he ever talk of "woman's place." He pictured woman as man's equal, not as his idol nor as his inferior. He saw beneath the eternal feminine the eternal human in woman, and here it was that his conception differed from all who had preceded him.

It could hardly be said that Ibsen was blind to woman's failings. He did not eulogize woman as the essence of man. He said that their very souls. He saw them as men free to follow their own invincible spirit. He saw that society discriminated wrongly between men and women. As in Ghosts, where Pastor Manders exclaims, "Think of it! For three hundred pieces of silver to marry a fallen woman;" and Frau Alving answers: "And what do you think of me? I married a fallen man." Or in A Doll's House, where Helmer says: "No man sacrifices his honor even for one he loves," and Nora replies: "Millions of women have done so." Ibsen blames the world that it brought up women as minors, and then held them responsible for the consequences in the words, "How you all have mistreated me! Always to take, never to give. You have dressed me like a child and played with me like a doll."

The women of Ibsen are all characteristic products of modern culture, highly specialized and taken at the moment of some crisis, either brought on by their own shortcomings or by failure in the lives of the men nearest them. While they all fall into one of the three classes there are distinct variations on the type. In this classification Nora, Frau Alving and the Lady of the Sea are all of one kind, and yet represent different stages of progress. The mother woman of Ibsen is a distinct creation. She is often almost saintly as Christina. She is inspiring and consoles man, leading him to his goal. Man is to her her child, and she always his mother, as Solweig in Peer Gynt and Agnes in Brand.

It is a far cry from Hedwig to Hedda, but these two characters Frau von Ende compared as both being under the spell of a false ideal, both perverted, and both when they suddenly become conscious of the superiority of themselves in the world, and themselves. As Ellida in The Lady of the Sea follows and explains Nora of A Doll's House, so Rebecca, Hedda and Ellida follow and fulfill one another. In John Gabriel Borkman, Ibsen suggests that the successful woman of the future is she who accepts the present as it is and lives down the past and its false ideals.

In the perverted or distorted woman of Ibsen's plays the moral side has little part, and the evil aims of this perverted type always crush not only her object but herself. The lecturer discussed also what Ibsen owed to women directly. The Comedy of Love, his early play, was inspired by the book of a woman of Norway.

## LETTER TO THE EDITOR.

Strength in Unity.

To the Editor of The Dramatic Mirror:

Sir,—Recent theatrical events in England are significant to actors generally.

An alliance of music hall artists has, by means of a strike, in the ordinary business sense, forced managers to recognize certain rights which are essential to the well-being—almost to the very existence—of artists generally.

Encouraged by this astounding achievement, dramatic artists have formed an "Union" out of whose objects it is to force managers to pay living salaries to actors for all speaking parts. Instead, as has been the custom heretofore, of stocking their companies with amateurs and novices who give free services and pay premiums of five hundred or a thousand pounds for the privilege of appearing, the experienced actors starve for lack of work. At last we have a living contradiction of the belief that actors cannot unite. It is an accomplished fact. In England they have united and obtained redress of wrongs that will very shortly redound to the advantage of even the managers themselves.

Now, while in this country we are all much too busy working and trying to advance our individual selves in the world to have time to form an Actors' Union, at the same time there are certain business principles forcing themselves on the actor that will one day require attention and radical change.

Managers tell us that actors are fully and generously paid. To some men this no doubt applies; but here is a positive instance of, let us say, an unfairness, that has come under my notice within the past two weeks. During Holy Week a first-class \$1.50 attraction played every night in the week, gave Friday night three matinees were given, making a total of eight performances, for which the actors were paid five-sixths of half a salary—the union working staff getting full salary. In the case of some of the artists the amount was not sufficient to pay hotel bills. The following week four matinees were given, making a total of ten performances, for which the actors received their usual salary.

Barely here is a two-edged sword that cuts both ways for the manager.

I can instance many another such unfairness had I the time or inclination to do so. But the time will come when these things shall force themselves on the attention of the actor, and with that time will come, I hope, the decided desire to obtain our remedy from within instead of seeking it in fancy from the public. So in the meantime let us note that English artists have obtained strength and recognition in union.

Yours faithfully,  
WALTER H. CLAYTON.

## PERSONAL.



ALEXANDER.—George Alexander, the distinguished English actor-manager, has just been elected a member of the London County Council.

DAZIK.—La Belle Dazik, premier danseuse of the Manhattan Opera Company, has been offered a three months' engagement at the Folies Bergeres, Paris, beginning with the Summer revue on June 1.

DE ANGELIS.—Jefferson De Angelis will end his tour in The Girl and the Governor at New Orleans on April 13.

WYCHERLY.—Margaret Wycherly will make her first appearance in The Primrose Path at the Hyperion Theatre, New Haven, tonight.

HAMMERSTEIN.—Stella Hammerstein, the daughter of Oscar Hammerstein, sailed for London last week, to join one of George Edwards' companies.

TRENTINI.—Emma Trentini, of the Manhattan Opera Company, who has been very ill for the past five weeks, is recovering and will be able to sail for Italy at the end of April.

MELBA.—Madame Melba has had a wing of the Home for Blind Babies named in her honor, because of her interest in the institution. She raised a large sum toward the construction of the new wing by the sale of autographed photographs.

FARRAR.—Geraldine Farrar entertained a party of friends from her native city, Melrose, at Brookline, Mass., on April 4. It is the first time the singer had seen them since she went abroad to study eight years ago.

GLOSE-LEEDS.—Augusta Glose, recently with the White Chrysanthemum and even more recently in vaudeville, was married to Charles S. Leeds, a wealthy Western man, at Christ Church, Philadelphia, on April 2.

TEMPEST.—Marie Tempest appeared in Clyde Fitch's play, The Truth, at the Comedy Theatre, London, on April 6, and met with great personal success.

BARRYMORE.—Ethel Barrymore will probably be seen next season in a new play by Captain Robert Marshall, author of His Excellency, the Governor.

VON POSSART.—It was reported in Berlin last week that Herr von Possart, formerly director of the Munich Opera, had received an offer to succeed Heinrich Couriel as Director of the Metropolitan Opera House, New York. Herr von Possart denied that he had received any direct offer.

MODJESKA.—Madame Modjeska, with her husband, the Count Bosenta, have been in New York for a fortnight attending plays and otherwise enjoying themselves. Madame Modjeska renews her farewell to the New York public as an actress. She is now engaged in writing her memoirs. She says English fetters her thought, and she is writing in Polish, to be translated later.

FROHMAN.—The Mirror's Dublin, Ireland, correspondent says that Charles Frohman while in that city entered into negotiation with W. B. Yeats for a visit of the Irish National Theatre Society to this country, though no result had been arrived at.

BELLEV.—Kyrle Bellev was robbed of \$300 in cash and a check for \$1,300 by pickpockets last Sunday night, while leaving the Hippodrome building.

WILLARD.—E. S. Willard was presented with a silver loving cup by the members of his company at Cleveland on April 4. Henry Cane made the presentation speech.

WARD.—Fannie Ward sprained her ankle during the second act of A Marriage of Reason on the opening night at Wallack's, and had to use a crutch for several performances.

MACK.—Andrew Mack opened his Australian tour at Wellington on March 30, appearing in Tom Moore.

COREY.—Madison Corey, the manager of The Sultan of Sulu and Peggy from Paris companies, sailed Saturday on the Columbia for London. He will then go to Paris, where he will meet several of his friends, and the party will then tour France and Germany in an automobile. Mr. Corey expects to reach Berlin in time to meet Henry W. Savage there. He will return to this country about June 15.

D'ORRIS.—Lawrence D'Orsay has been confined to his rooms with acute neuritis of the arm and a serious throat trouble since the close of his engagement in Lord Doncaster. He hopes to be able to sail for England this week to recuperate.

## QUESTIONS ANSWERED.

(No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.)

R. S., Boston: Richard Carvel was put on at the Empire Theatre on Sept. 11, 1900, and ran for 125 performances.

L. M., Boston: See the announcement in relation to comic opera in the Boston news on another page of THE MIRROR this week.

R. I., New York: We have no record of Mrs. James Brown Potter and Kyrle Bellev appearing together at Niblo's Garden in either 1889 or 1890.

REGULAR PATRON, TEXARKANA: Mary Anderson produced Evadne on Nov. 26, 1877, at the Fifth Avenue Theatre, New York city, playing it again in the same city in 1880 at the same house.



## THE USHER



There have been many judges of astonishingly original decision, both in life and literature.

Solomon is famed to this day among other things for his judgment as to the two women who disputed each other's right to an infant; that was a quaint—and was it not an equitable?—decision of the Oriental judge who, listening to the complaint of a man whose father had been killed by the dropping upon him of a man who had unwillingly fallen from a roof, suggested that the complainant himself climb to a roof and fall upon the alleged murderer; and Shakespeare's device upon Shylock in the mouth of Portia is one of the most ingenious of judicial ideas.

Modern judges, even in minor capacity, often show a quick and pertinent wit in decision, without reference to legal attainment or application. Some of the sayings of City Magistrates in Gotham, in strange cases based on the eccentricities of freakish humanity, have been worthy of preservation among the collections of wisdom of the age.

A novel case came up last week in the Second District Municipal Court. Two young Italians claimed that they had been engaged as supernumeraries for the Metropolitan Opera at the beginning of the season. They acted as dramatic atoms to fill out operatic landscapes for a week, and were then released because they did not attend a rehearsal. At the beginning, in order that their personalities might be merged into general effect, they were required to shave off their mustaches. They brought suit on the ground that in a sense they were actors who had been engaged for the operatic season, and to recover for their hirsute bereavement, but were figuratively thrown out of court by Judge Wauhops Lynn, who opined:

These men are not artists. They are not men of any talent. I do not know as this court could give you a legal definition of what "supers" are, but they are not actors, they are not singers, they are not painters—they are simply men who go on the stage to make a group. It requires no particular talent that I know of to be a "super" other than probably the one of physique. That is a physical condition—that they have height and size and width. They claim because they have had their mustaches removed that therefore the contract must be for seventeen weeks. Some men are better looking without a mustache. I do not know that the taking off of the mustache is a conclusive proof of a contract for seventeen weeks.

Pregnant deductions, these. The case has been appealed, but such are the delays of law that the mustache element in the case would seem destined to failure, unless the plaintiffs shall regularly shave; and if they shave, it may be said on the other side that evidently they no longer desire mustaches. Yet again truth discounts fiction, and fact decisively defeats fancy.

There may be some things funnier in modern comedy than the woman coquette or "caddy" in Paris, but there certainly can be nothing much more amusing than some of the men who still drive cabs in the French capital, and who, because of the popularity of the women drivers, go clean shaven and disguised as to the upper sections of their persons in hope of getting some of the women's trade.

The Society of Authors, at a recent meeting in London to consider the "book club war," which conflict seems on one side to be an attempt by authors and publishers to discourage book clubs in the interests of a greater number of copies of books, enjoyed a discussion in which several more or less distinguished authors participated.

It seems that a committee of the society, without authority from the general body, had written a letter to a newspaper which was ventilating the subject, and the discussion arose on a resolution offered by Sidney Lee in disapproval of this action.

It transpired that George B. Shaw, exercising his habit, had also written a letter to the newspaper on the subject.

Mr. Langwill said he thought the resolution would not be passing a vote of censure on the committee, but on Mr. Shaw for expressing his individual opinion on the subject in a letter to the newspaper. Whereupon this colloquy ensued:

Mr. Shaw said he would have taken no part in the dispute if the committee had not done so. It was much better for them as authors to have as many of their books sold as possible, if they made as much money on them as they did on their high priced books, because it increased their reputation. What were they there for except gain?

Mr. Langwill: You ought not to say that.

Mr. Shaw: I want Mr. Langwill to reflect—if he is capable of it—on our position. This re-

mark led to cries of "shame!" and some up-roar. Mr. Shaw said the business of the publisher was to make as much money as their business permitted, and it was their business also in their business capacity. The line they had taken in the matter was in the interests of the publisher, and the newspaper was in the interests of the authors. He had not the objection to having his books sold that some people had.

There was "laughter" at this silly; and, indeed, why not?

A recent number of THE MIRROR contained a sketch of John Carter, said to be one of the oldest if not the oldest actor in service. He is now following his profession at the age of eighty-seven.

In the course of the sketch it was related that Mr. Carter was among the passengers who made the first trip ever run on a railroad, the train running from Stockton to Darlington, England, and being drawn by the Rocket, the first locomotive ever built, and the work of George Stephenson, the famous English engineer.

This story about Mr. Carter has a curious sequel. Abe Kahn, correspondent of THE MIRROR at Des Moines, Ia., writes—and his letter is confirmed by an article in the Des Moines Register and Leader—that Edward Entwistle, now 92 years old, who was one of the earlier settlers in Des Moines, turns out to have been the engineer of the Rocket.

Here, then, in this country, are two persons

This statement was, however, wrongly attributed to him, Mr. Archer adding that his knowledge of the American actor during the past eight years being gained from abroad, and he therefore being practically ignorant of conditions in this country. He could not have offered any opinion on the subject. The change in New York city during the past eight years seems to have greatly improved Mr. Archer, who is inclined to believe there is no limit to the building of skyscrapers in New York.

## THEATRE TICKET BILL PASSES.

Assemblyman Wagner's theatre ticket bill, which amends the Penal Code relative to discrimination and other frauds in the management of places of public entertainment and amusement, after a most variable existence since first being introduced in the Assembly on March 27, and afterward being recommitted and reprinted no less than five times, was finally passed on April 3 by a vote of 92 to 9. The text of the new bill follows:

A person owning, occupying, managing or controlling a building, room, park, enclosure or other place which is open to the public at stated periods or otherwise, or an employee of a person owning, occupying, managing, or controlling such a building, room, park, enclosure or other place which is open to the public at stated periods or otherwise, who

1. Asks, demands or receives from any person \$1 admission thereto, or for seats or other privileges therein, a price in excess of that demanded or received from other persons for the same privileges, or in excess of the advertised rates therefor; or discriminates against any person or class of persons in the price charged for admission thereto;

2. Establishes agencies, branches, sub-offices or other places at which tickets of admission thereto, or for seats or other privileges therein, are sold at a greater price than at the box-office or other general office or place at which tickets are sold, or in excess of the advertised prices therefor; or

3. Directly or indirectly by extending privileges in the selection or purchase of seats, sharing in the proceeds of the sale of seats, accepting the return of unsold seats, or in any manner aids, abets, connives at, or in any manner participates in the sale or resale of admission or seat tickets, by any person or at

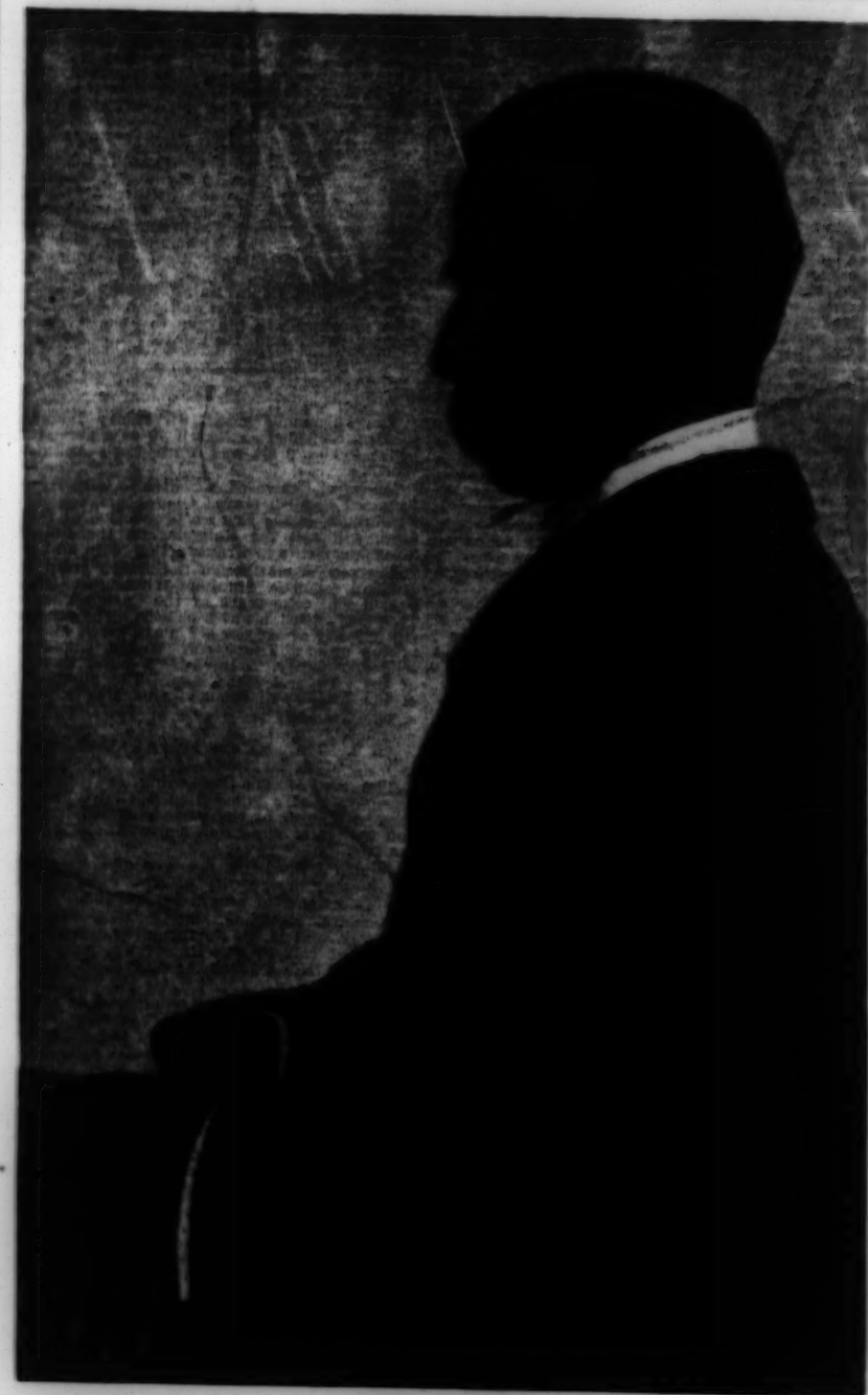


Photo Hollinger, N. Y.

WILLIAM ARCHER.

who rode on the first railway train ever operated—the venerable actor and the aged engineer.

## WILLIAM ARCHER HERE.

William Archer, the dramatic critic of the London Morning Leader and known on both sides of the Atlantic as the author of the standard translations of Ibsen prose plays, has come to visit America after an absence of eight years. Officially, he is the British representative in connection with the Simplified Spelling Commission, now sitting in New York, but Mr. Archer proposes to combine pleasure with his work and visit many American cities.

Mr. Archer, when seen by a Mirror representative, had been in this country only four days, and was unwilling to offer any decided opinion as to conditions until he had been able to judge for himself. He was present at the performance of The Pretenders by the Yale students, and expressed himself as being very agreeably surprised at the result. The time is not very far distant, Mr. Archer thinks, when, owing to the increasing number of Ibsen adherents, this play will be produced professionally with an adequate cast on the American stage.

As regards the stage in America, Mr. Archer has promised to give THE MIRROR his views when he returns to this city from his visit to other States.

As is only natural, since he is a member of the board, Mr. Archer is very enthusiastic over the new spelling idea, and thinks it is slowly gaining ground in England, but expects the change in orthography or, to use his own expression, "ecography," to be somewhat slow, due solely to the British conservatism and dislike in making radical changes. At the first session of the board Mr. Archer was one of the principal speakers.

Some time ago a certain newspaper quoted Mr. Archer as saying that the American actor was gradually forging ahead of his English rival.

any place, for a price in excess of the regular price at which such ticket or tickets of the same class are sold or in excess of the advertised rates therefor, is guilty of a misdemeanor, punishable by a fine of not less than two hundred and fifty nor more than five hundred dollars or by imprisonment for not more than one year, or both fine and imprisonment.

## A SIGNIFICANT FACT.

Here is a significant fact for advertisers: THE MIRROR is carrying more advertising in reference to productions, plays and sketches wanted, for sale or on royalty, than ever before—more, in fact, than all other theatrical papers combined. This applies both to the number of advertisements and the space used. Evidently those dealing in plays one way or the other have discovered that THE MIRROR gives them the best results, as it certainly should, covering as it does the dramatic and higher vaudeville fields to better advantage than any of its contemporaries.

## KITTY CHEATHAM'S RECITAL.

Kitty Cheatham, under the management of Frederic Thompson, gave a delightful afternoon recital at the Hudson Theatre on April 1. Her selections, which were very varied, included numerous little folk ditties by well-known composers and a new one by Harvey Loomis about pussy willows. Miss Cheatham was especially appreciated in her rendering of several chansons of the eighteenth century sung to a beautiful harpsichord accompaniment by Flora MacDonald, who also played the other accompaniments.

## FRANCES ADLER'S DEBUT.

Frances Adler, the daughter of the famous Yiddish actor, Jacob Adler, made her debut as Juliet at the Grand Street Theatre on April 1. She exhibited much ability as an actress, and is possessed of considerable personal charm. Jacob Adler appeared as Romeo, and the rest of the characters were taken by members of Mr. Adler's stock company.

## REFLECTIONS



James MacCurdy in his own play, The Old Clothes Man, played the Columbus Theatre, Chicago, Holy Week, to one of the largest week's receipts of the season at that theatre. This is Mr. MacCurdy's third year in this play.

Julius Hopp states that his play, Friends of Labor, will be presented at the Kallie Theatre on May 30, under the management of a company headed by Abe Kahn. If it proves a success it will be sent on the road afterward.

Charles H. Prince, the Mr. Blake in George M. Cohan's Forty-five Minutes from Broadway, will be featured next season in a three-act musical play from his own pen, called That Man Blake.

Kenneth Davenport has been prominently cast in Grace George's forthcoming production of Ibsen's The Lady from the Sea.

After playing Hud Johnson in The Ninety and Nine this season, Hugo Goldsmith will close with the company in Columbus, Ohio, and open three days later in Down Mobile at St. Louis for a Spring tour ending July 1.

Lewis Medbury, who plays the juvenile in Behind the Mask, was called upon at very short notice to play the lead in Newark last week, and acquitted himself creditably.

Mr. and Mrs. Frederick Thompson have transferred their residence to Luna Park, Coney Island, where they will live during the summer.

James Shepperson, a member of Henry W. Savage's staff, and Mrs. Helen Wainwright, formerly a member of Mrs. Fiske's company, were married in New York city on April 3 by the Rev. Thomas J. Ducey.

Cercle Dramatique de l'Alliance Française gave a performance of Chateau Historique, by A. H. Mason and J. Ben de Turique, at the Hotel Theâtre on April 3 for the benefit of the Friendly Aid Settlement.

A special performance of The Beshowing was given at the Berkeley Lyceum Theatre on April 3 for the benefit of the Side-a-Way Home for Animals. The proceeds will be used toward establishing a new home.

Pearl Abbott, of The College Widow company, was the winner in a beauty contest conducted by the Daily News of St. Paul, Minn., receiving 1,000 votes during the week the contest lasted.

Henry Shumer is a member of Ye Liberty Stock company, Oakland, Cal., and has been there since the opening of the present season.

Ethel Browning is playing a special engagement of four weeks at the Castle Square Theatre, Boston. Her performance as Jessica in The Merchant of Venice last week attracted favorable notice from the critics of that city.

Arrangements have been made for Blanche Walsh to play an eight weeks' engagement in San Francisco at the new Van Ness Theatre.

The Palace of Puck, a new fantastic comedy by William J. Locke, was produced at the Haymarket Theatre, London, on April 3. The principal characters were played by Marion Terry, Frederick Kerr, Ben Webster, Miriam Clements and H. V. E. Leonard.

A petition in bankruptcy was filed last week against Solomon Bloom, a corporation publishing music and dealing in phonographs and records. The liabilities are \$20,000 and the assets estimated at \$4,000.

Sam A. Scribner, the burlesque manager, was married on April 4 at the Collegiate Church, New York city, to Henrietta Blumfeld (Bita Cooper). After a brief tour they will live at 300 West Thirty-ninth Street.

The fourth annual fall dress rehearsal of the Green Room Club will take place at the New York Theatre on April 28. The proceeds will be devoted to the club library.

An amateur organization at Hartford, Conn., has been warned by Liebler and Company against presenting a version of Mrs. Wiggs of the Cabbage Patch.

The new play by Charles Klein, which Charles Dillingham is to produce, has been named The Strophoid. Among the players already engaged are Chrystal Hume, John Pinley, Grace Fikins and William Sampson.

Al. M. Friend and Marian Evans, both members of the Transatlantic Burlesque, were married at Rochester, N. Y., on April 3. The groom is a son of the late Emanuel M. (Manny) Friend.

Daly's Theatre will be closed under its present management at the end of next week, when Richard Carle in The Spring Chimes finishes his three weeks' engagement there.

Prior to the departure of the company which is to present Mrs. Wiggs of the Cabbage Patch in London at Terry's Theatre, beginning on April 21, Liebler and Company have arranged to give two performances of the new organization in this country on April 10 and 11. Madge Carr Cook and Bonnie Barricade are the only members of the original company to go to London.

Gus Hill has decided to organize a second company to play The Shoemaker in the territory not reached by Joe Welch next season.

Joe Robinson Haywood closed his season in At Piney Ridge at Patterson, N. J., last Saturday night.

Frank Connor, who was last seen in New York with Kyrie Bellew in Brigadier Gerard, has been engaged by Liebler and Company to play the part of Mr. Bob in Mrs. Wiggs of the Cabbage Patch when that play is produced in London.

York State Folks closed its season on April 6. Fred Wright, manager of the company, will present The Great Train Robbery at River View Park, Chicago, this summer.

Grace George will follow Kyrie Bellew at Wallack's on April 16 in Minnie and Maud's adaptation of Barlow's Divorçons, under the title of Her Divorce. On April 23 and 26 Miss George will play special matinees of Ibsen's The Lady from the Sea.



## THE PARIS STAGE.

Feminine Impostions at the Halls—Several Successful plays—Notes of the Theatre.  
(Special Correspondence to The Mirror.)

PARIS, March 26.  
Prince Robert de Broglie and his wife arrived here the other day from London full of joyful expectation. They were engaged by the La Scala Music Hall, he to wield the baton, she to sing. But this was a little too much for the Duc de Broglie. To see his son lead the orchestra in a Paris music hall was a degradation not to be endured by the head of the noble family of De Broglie, so stern measures had to be taken. And they were taken.

In this, a country where liberty, etc., is placarded on every wall, there is, in fact, precious little liberty, and so Prince Robert found. The director of the La Scala was visited by no less a person than M. Lépine, the head of the police and the result of the interview was that the Duc de Broglie was not to appear at all performances before a Parisian public. They have left for another country, where no doubt the influence of De Broglie will not prevent them from going through their usual "turn." There is no doubt that had they appeared here there would have been a repetition of the scandalous scene that took place some time ago at the Moulin Rouge when the Marquis de Morny and Colette Willy were practically hounded off the stage, and the performance forbidden by the police to take place on the following night, while Mr. Willy, who was in a rage with a lady other than his wife, received several compliments (and blows) from the indignant audience that he could have well dispensed with. He and his wife are now separated, and as a separation becomes *de facto* a divorce at the end of three years provided the parties concerned do not live together again during that time, it may be assumed that the charming Colette will in 1910 be able to choose a new lord and master should he be so disposed.

The Moulin Rouge has lately produced a new revue which is called *The Vine Leaf*, and the picture of a leaf which represents more than that of the proverbial fig than the vine is advertised all over Paris in the hope of inducing the curious to go and see the new "show." Those who go will, however, be very disappointed, for there is nothing much in *The Vine Leaf*. It is the same old thing—old music made to do duty again where it was never intended to do so, and the same troupe of "English" dancers, who, on investigation generally prove to be 75 per cent. German and the remaining 25 per cent. anything you please; but as the dancers are *Anglo-Germans* in favor here, it behooves the music hall manager to label any troupe he gets hold of as English. At the Tabarin, for instance, there are six dancing girls called "The Darlings" who dance. They are supposed to be English. They are German. Thus is the Parisian public deceived. If instead of these dancing revues the music halls in this city would endeavor to give a good variety show, as is done at the Alhambra, there might be some hope for them, but as it is not.

The Hippodrome has closed its doors, and I fear Mr. Bostock has not had a very good winter season. Last year, when he ran the Hippodrome by himself it was packed every night, and he did splendid business. As he goes back to the States every spring for the Coney Island season, he thought it would be better to take a partner who could look after things in his absence. He did so, but the experiment has evidently not proved a success, and Mr. Bostock will, I'm sure, do better if when he returns here he tries to please the Parisians "on his own." He is very popular here and his name is one to conjure with. Such a man does not need a French partner.

The successful play at the Nouveautés, *Vous n'avez rien à déclarer*, which drew all Paris for many a week, has been replaced by another screaming farce of the same kind. It is entitled *La Puce à l'oreille* (A Flea in the Ear) and has been constructed by M. Feydeau, the well-known author of *Changement de maîtresse* and *La Dame de chez Maxim*, both of which were produced at the Nouveautés Theatre. In the *Puce à l'oreille*, which in French means to be suspicious about something or somebody, Madame Raymond Chaudel suspects her husband's virtue. She imagines that her husband, Victor Emmanuel, deceives her because he seems less affectionate toward her, and because that same morning he has had a pair of braces returned to him from the Hotel du Minet-Galant, where he had evidently left them. In order to test Victor Emmanuel, Raymond gets a friend of hers, Madame Lucienne de Histranguis, to write him a letter in which she gives him a rendezvous at that hotel. But Victor, who is really virtuous, does not wish to meet the lady, so sends a friend of his, Tournet, who is willing to replace him. In the meantime the bloodthirsty husband of Madame Lucienne has discovered the *billet doux* that his wife has dispatched. He swears to kill his guilty spouse as well as her lover. Thus we get under way, and some amusing scenes take place at the hotel, where there is a waiter, Foche, who is the double of Victor Emmanuel. There are doors and cupboards by the dozen in which people hide (never to be found in real life), there is a bed which turns over in order to save the *fugitive défilé*, and which on the arrival of the commissaire de police contains only an ill old gentleman instead of the guilty couple. There is an Englishman whom nobody can understand, and a timid young man with an impediment in his speech. There is much buffeting and revolver shooting, and the audience laughs until it is tired. It is certainly an amusing play and is acted with much go by M. Tournet, Mlle de Meyer and Germaine, and Mlle Cassive, who made such a hit in the *Lady from Marseilles*, and Carlix. The main idea, however, is not so good as it was in *You Have Nothing to Declare*, which will probably be revived at intervals for a long time to come.

At the Odéon Antoine has just produced *Florida*, a well-known play by Theodore de Banville, which has never yet been acted. It is a comedy in four acts and in verse. It is simple and develops the theme of the dual personality of an actress. An actress passionately devoted to her art and willing to sacrifice everything in order to realize her dramatic ideal, can she be both woman and artist at the same time? Can she love equally a man and her profession, or must not one love give way to the other? That is the problem the author sets himself, and he answers it in the negative—that she cannot love both equally well, cannot serve two masters. Florida first thinks that love will be the master, but in the end she finds that it is her art that enslaves her. There is but little action in this play, which, as can easily be surmised, is accorded to discussing the problem that haunts Florida, to the exclusion of all else. It is more the kind of work that one takes a pleasure in reading in one's own library, for it is extremely literary, than in going to see on the stage. The role of Florida was admirably enacted by Mlle. Dux, and the play was beautifully mounted.

Next News.

## MOULINAR-GLEESON.

The friends of John and Bertha Gleeson and Fred Moulinar will be glad to hear that on Sunday, April 7, at St. Patrick's Cathedral, Fifth Avenue, New York city, Fred F. Moulinar and Bertha Gleeson were married. The ceremony was performed by Rev. John J. Byrne. Mr. Moulinar, who is a clever pianist, has been touring with the Gleesons for the past few seasons, playing the music for their dances and doing a neat little specialty in the line of trick piano playing. Mr. and Mrs. Moulinar are now on their wedding tour, and the trio will resume their work in vaudeville on May 6. Both bride and groom are very popular in the profession.

## ACTOR INJURED BY CAR.

Charles Wray Wallace was found unconscious on Columbus Avenue on April 1, with both feet cut off by a passing car. He was taken to Bellevue Hospital. His wife, Marie Wallace, is with the San Tom Berlingue company.

## HARRY DOEL PARKER'S NEW EXCHANGE.

The announcement made last week by THE MIRROR that Harry Doel Parker had established a booking or routing agency came as something of a surprise to the theatrical public, even in these days of agency development. Knowing that any enterprise with which Mr. Parker might connect himself must have solid merit, the particulars of which would be of interest to the profession, THE MIRROR requested the favor of an interview. To a MIRROR representative, Mr. Parker said in part:

"First let me state that my new agency is not a general theatrical exchange, nor will we handle engagements. The sole object is to accommodate managers of attractions who for any reason may desire their routing done for them. The idea was suggested to me by one of the most important managerial firms in the city, and after investigating the matter thoroughly I determined to take it up. The agency will be conducted in my present offices, 1402 Broadway, but arrangements have been made by which our office space may be increased if the growth of the business shall warrant it. C. O. Tunnell will have the direct management of the agency, and his long and thorough experience in booking and routing will be of great benefit in this connection.

"We have adopted as our motto 'Devoted to the routing of reputable attractions,' and this will indicate the basis on which we will operate. We want only reputable, reliable attractions, and we will decline to do business with any other class. We do not want any companies for which we would be obliged to beg for time, and on the other hand we want to give our clients good service or none at all—that is to say, if we should find, for instance, that an attraction for some reason could not be routed to a proper advantage, we would not hesitate to return the client's money rather than send him over a losing route.

"By this policy we believe that the agency will earn the reputation among attraction managers of safe and careful booking, and among house managers of sending them only companies that will be likely to arrive. If for some sufficient reason it may become necessary to cancel a route, it will be our policy to promptly notify house managers, so that their time need not be needlessly tied up.

"The agency will have no connection with my road attractions," concluded Mr. Parker. "I will have three companies next season playing Under Southern Skies and one playing David Corson, and Hal Reid is now writing for J. Wesley Rescuesent and myself a new Western melodrama which has not yet been named, but which we feel sure will prove a notable offering."

## TICKET SPECULATORS AT LOGGERHEADS.

That there is no love lost among the theatre ticket speculators of New York was made apparent at a public hearing held last Thursday by the Aldermen's Committee on Laws and Regulations to consider the proposed ordinance regulating the sale of theatre tickets by speculators.

The speculators were divided into two camps, one that of the New York Ticket Speculators' Association and the other composed of "outside" operators, the former with David Marks at their head and appearing to know what they want, and the latter composed of a number of speculators without organization, system or agreement as to opinion.

When the question of wiping out this form of business arose, David Marks said his association was ready to agree to an increase of the license fee from \$50 to \$500, but that it was absurd to talk of forcing the whole system to the wall. Should it be prohibited the speculators would simply take out peddlers' licenses and sell show strings for \$5 a pair, the law being powerless to prevent them from giving away a pair of theatre tickets with each pair of show strings.

It was this speech that caused all the trouble, for go sooner was the increase of the license fee advocated than every one of the "outsiders" had something to say, and none of them would give the others a chance to say it.

The atmosphere suddenly became very warm, which no doubt explains the excitement that attended and perhaps even accounted for the exceeding variety of vulgar language which followed.

The aldermanic committee will report back to the board at the next meeting, but it seems probable that after the exposé of affairs by the speculators themselves the Aldermen will pass an entirely new resolution forbidding ticket speculation under any form.

## ACTORS' SOCIETY BENEFIT.

The annual benefit of the Actors' Society of America, at the Hudson Theatre this afternoon, will consist of an unusually attractive programme. Among those who will appear are Robert Dempster, Robert Mackay, Willard Cullen, and Bennett Southart in *That Affair at Huntley's*; John McClosky, tenor; Charles Sigelow, Mabelle Adams, Louise Gunning, Maude Raymond, William P. Carlin, Louis Faust, Louis Mann, Victor Herbert, Eddie Foy, Adele Ritchie, and the third act of *Brother's League*; a play by the Professional Women's League; Paul Armstrong's one-act drama, *A Blaze of Glory*, and a short address by the President of the society. The proceeds will go to the building fund.

## ALICE FISCHER SUES BLOCK.

Alice Fischer has begun action against the Will J. Block Amusement Company for alleged breach of contract, claiming damages at \$8,400. Write of attachment were served Saturday night on the defendant's two attractions now running in New York and on Coming Thru the Eye at Nassau, N. H. The plaintiff claims that she was engaged for a starring tour for a season of thirty weeks, and was to receive a percentage of the gross receipts and a guarantee of \$300 a week. The defendant claims that he could not get bookings for Miss Fischer. Arrangements were made for a release of the attachments Saturday night, and the case will probably be heard in court at an early date.

## RICHARD HANSFIELD IMPROVING.

Richard Mansfield is slowly recovering from his recent illness and is now able to take nourishment. His physicians hope he will be well enough to go abroad the first week in May, as planned before he was taken sick.

## READY TO HAVE THEATRE.

William A. Brady and Joseph E. Grimmer, it is said, have completed negotiations for the purchase of property adjoining the Lamb Club for the erection of a theatre to be built by Myer E. Himmelfarb.

## IN THE FIELD OF REPERTOIRE.

Karl C. Simmons will appear at the head of his own company the coming season under the management of Sydney Greenman. Mr. Simmons is a great favorite wherever he has appeared, and is especially well remembered for his work as John Storm in *The Christian*, *Mathias in The Beds* and the dual role of Dr. Jekyll and Mr. Hyde. A repertoire of standard plays will be given each one. Mr. Simmons has accepted three new plays written for him by a well-known author and in which he expects to have his greatest success. They are *The Doctor of St. Martin*, *Robert Hammett* (new version), and *New England Folks*.

A new play, *The Landing of the Ranch*, by Maude Cull, now being featured with the Harvey company, was first produced at Northampton, Mass., on Feb. 22, with Miss Cull in the title role and was an instant hit.

The Carroll Comedy company will open under canvas at Weston, V. Va., May 14. The tour will include West Virginia, Maryland and North and South Carolina. The people engaged are

Frank Allen, Marie Allen, Florence Winter, May Corley, Ralph Taylor, Mayne Crawford, Nellie King, Will Cunningham, Jack Hall, Gilbert Foster, musical director; Ion Carroll, manager; W. J. Pierce, business manager; Luther Moore, advance representative; R. J. Lister, master of privileges.

The W. S. Harkins Stock company left Halifax, N. S., March 23 for the British West Indies, via Bermuda, after a successful tour of some months through the Maritime Provinces.

The Maude Henderson attractions now touring Indiana under the management of James Parent, has not closed in six years, and this season has been meeting with more than usual good business. The company has four more weeks in Indiana and will then tour the lake towns of Michigan for the rest of the season. There have been only two changes in the roster of the company in the past two years. Maude Henderson, who has been ill for fourteen months, is now recovering. George P. Gray, her son, who has been with her, will rejoin the company in July. The present roster is as follows: James Parent, manager; N. E. Primrose, H. L. Carpenter, Jack Mansfield, Charles Pinter, George H. Flint, Master Dison Jarvis, Robert Jarvis, George Hutton, musical director; Anna Hughes, May Agnes Jarman, director; Anna Hughes, May Agnes Jarman, director; Anna Hughes, May Agnes Jarman, director. A King's Rival and a musical version of *Slaves of the Orient* are the feature plays.

The roster of Manhattan Opera company, under the management of Robert Kane, is as follows: Blanche Ray Edwards, Zeldi Retall, Georgia Harvey, Marguerite Von Kesse, Ray Morris, Gloria Forsberg, Marguerite Dorf, Lillian Madison, Basile Oakland, Maude Faber, May Kyle, Helen Drew, Harriett Elder, Mignon Bailey, Jennie Thomson, Bernice Cool, Janthe Willis, Carrie Major, Charles Fulton, William Conley, Robert B. Mack, Dan Young, Hal Campbell, Thomas Donnelly, Charles Henderson, Charles Parr, Frank Farrell, Harry Purdy, William Russell, George Nagle, F. M. Stone, May Campbell. The company opened in Savannah, Ga., on April 8.

James Parent, manager of Maude Henderson's attractions, writes: "I wish to thank THE MIRROR heartily and sincerely for the interest it is taking in the repertoire world. For the past three years many so-called dramatic papers have been given to vaudeville. I trust THE MIRROR will continue to be the one standard dramatic paper, and I sincerely trust that brother managers will embrace the opportunity of following out your suggestions."

The Hickman-Bessey company now touring Wisconsin is meeting with success. It played Wausau, Wis., Holy Week to the largest business outside of fair week in the history of the house. A carload of special scenery is carried and each performance represents a production. The roster is as follows: Guy Hickman and Jack Bessey, sole owners; Frederick Reynolds, John Justus, Walter Fenner, A. White, Johnny Krall, Ralph Moody, Eddie Coffin, Ralph Shultz, Grace Dale, Grace Baird, Mae Maxwell and Mable Harvey. This company will play up to June 9, closing in Racine, Wis., and then into "air domes" for the summer.

## CUES.

The Lyceum, London, Sir Henry Irving's old theatre, reopened on March 30 as a popular price house. The play was *Pure Love Against the World*.

Margaret Crawford, a contralto with Henry W. Savage's English Grand Opera company and the Brunswick in his English production of *Die Walküre*, will sail for Hamburg on the *Stöcker* to fill engagements in Frankfurt-on-Main and Berlin.

The second matinee of the season given by the students of the Stanhope-Whitcroft Dramatic School will take place at the Casino Theatre on Thursday, April 11, at 2 o'clock. The programme will consist of six one-act plays given in the following order: *The Flying Wedge*, *Cupid's Messenger*, *Nobility*, *A Bachelor's Wife*, *The Letter of the Law* and *Mere Man*. The summer term of the school will commence on May 1.

The Grand Opera House at Tyler, Texas, was completely destroyed by fire on the night of April 6. The loss was about \$40,000, practically covered by insurance.

The run of *The Reckoning* at the Berkeley Lyceum Theatre will end on April 13. Katherine Grey will open in the same play about Oct. 15, and will later appear in a new drama of American life.

John C. Fischer's opera company began an engagement in the City of Mexico on March 30, after a successful season in Havana.

Meretta Ramondo, lately with William F. Hawtree, and H. R. Northrup, who is to have a prominent role in *The Round Up*, were married at the "Little Church Around the Corner" on April 6.

Daniel Bruce, who was announced as a member of a new Mrs. Warren's Profession company, says he was never engaged for the organization.

## MATTERS OF FACT.

H. R. Jacobs, managing the Harmonia Blocher, Albany, and Orlino (N. Y.) Opera House, has time in his hands at both his houses for high grade attractions. Albany has a new theatre, a new opera stock town, and a musical comedy stock company should prove a winner here, as the public have expressed a desire for this class of entertainment. Manager Jacobs is prepared to negotiate with such an attraction.

The opportunity offered by C. C. Shyne and company to the profession who have valuable time to put in storage, is one which will be welcomed by many. This old and reliable firm will clean, store and insure all items left with them. Furs will be called for or can be sent by express.

Fun is a Boarding School, which made many thousands laugh in the days of its heyday, is to be had on royalty of Mrs. Emma B. Lee, 1408 Broadway. The piece has been brought up to date and is an excellent vehicle for summer parks and small towns.

Immediate and late time is open to standard attractions at the Ro-Ada Theatre, Ada, O. Manager F. L. Young is also looking for next season.

Vaughan Glaser, whose stock companies have been the delight of many cities, wants a theatre commencing September for his present high grade company. The company's summer time is all booked. Care Hollenden Hotel, Cleveland, is Mr. Vaughan's address.

The Outlaw, being the English version of Grasshopper's powerful Italian drama, *La Morte Civile*, as played in Italy by Tommaso Salvini, and in New York recently by Eugene O'Neill, is offered to American managers by Sanger and Jordan.

Terry Harte, Ind., has given a profitable town to the visiting attractions. Manager Barrett, Jr., has a few nights in May open, with a repertoire company is wanted for week of May 12.

The new house at Williamson, W. Va., will be completed about Aug. 12, when a high grade attraction is wanted to open the house. The house will be managed by Follick and Beckett.

Sydney Greenman will present next season Karl C. Simmons, a repertoire of standard plays, a complete scenic and electrical equipment will be provided for each production, and many styles of scenery of this attraction. Mr. Simmons has successfully played leads under the best managements.

The matter of "censor" is an important one to all travelling managers, and on this point the scenery proprietors advertised by Otto H. Anderson, whose studio is located at 321 West Thirty-eighth Street, this city, is an interesting one. Mr. Anderson makes patent folding scenery, which he guarantees to be "fire-proof."

Important news awaits Fred Baker at the office of Charles W. McMahon, 23 Lewis Street, Buffalo, N. Y. Mr. Baker was married to Bella Clay Williamson, and lived in Buffalo ten or twelve years ago.

Manager R. G. Collins wants attractions for the Opera House at Hartford, N. J., and will rent cheaply or share.

Wonderful the big spectacle by Victor Herbert and Glen MacDonagh, which has been offered to good managers, is offered for sale by Jerome G. Galt.

Water Woods has been a busy man these days, as these plays from his pen have been given production in the immediate future, with these plays have been proving his office favorites the past season. He is

## WANTS

Rates, 10 words 5c., each additional word 2c. Advertisements of a strictly commercial nature excluded.

AMATEURS Wanted. Ladies and Gentlemen wishing to adopt the stage as a profession should register their names and ability at this office at once. Sub. Mack, 60 Walling Place, Indianapolis, Ind.

INFORMATION or whereabouts of Miss Rita Riley, late Wagon's Page Company. Address George H. Summers, Minn.

MANAGER with brains and prestige can secure a powerful American play; absolutely original theme, which will attract universal discussion and prove strong, artistic and a financial success. Right characters, all American types. Address Problem, care of THE MIRROR.

MUSIC arranged, composed also; operas, German plays, etc., translated. Musical opera for sale. A. Kretzmar, 412 E. 125th Street.

PARTNER wanted with cash, for a thoroughly funny Philippine farce, next season; Ten people. Has made a hit. A line of printing. Filipino, care Minn.

PROFESSIONALS having city "run" can secure elegant four-room apartment, elevator, telephone, etc., near Subway, by addressing Edwards, 108 W. 100th St., city.

SKETCHES READY—1 German dialect, emotional; 1 rustic; 1 modern comedy; 1 German dialect, farce. All male leads, new business, brilliant libretto and surprising climax. Apply to author, Sylvio Cross, Minn. office.

WANTED—Rocky pass drop, interior old mill, rocky pass snow drop and others; Mill truck, N. H. Leary, 117 E. Walnut, Kalamazoo, Mich.

WANTED—Amateurs, at all times, with talent, that are desirous of going on the stage. Address Peter J. Riden, Manager Western Dramatic Agency, 127 La Salle Street, Chicago, Ill.

WILL pay cash for second-hand scenery. Address Cook, Minn.

YOUR OPPORTUNITY—I can offer a splendid engagement and investment to lady gentlemen, either professional or sincerely ambitious amateur, in a beautiful one-act play that is and has been for two seasons strictly a headliner in vaudeville. Will pay a good salary and one-third of profits for four seasons. From \$1,200 to \$1,500 is the investment necessary, but is a gift. I gladly invite strict investigation. Address, Quick Action, Minn.

tion for his plays should be addressed care Charles H. Wern, Columbia Theatre.

George Lydecker is attracting favorable attention with his artistic performances as Carl Otto in *The Prince of Pleasure*. Thomas Elbert, 1402 Broadway, desires to sell his dramatic and musical agency, which has been established 20 years.

## CURRENT AMUSEMENTS.

Week ending April 13.

ACADEMY OF MUSIC—Ben Hur—7th week—49 to 55 times.  
ALHAMBRA—Vaudeville.  
AMERICAN—in New York Town.  
ASTOR—The Ambitious Mrs. Alcott—2d week—8 to 15 times.  
BELASCO—The Rose of the Rancho—30th week—145 to 152 times.  
BERKELEY LYCEUM—The Rocking—8th week—85 to 93 times.  
BIJOU—Alla Nazimova in Contesse Coquette—1st week—1 to 8 times.  
BROADWAY—The Field in The Parisian Model—20th week—135 to 144 times.  
CARNEGIE HALL—Musical Recitals.  
CASINO—Louis Mann in The White Hen—8th week—1 to 8 times.  
CIRCLE—Whip, Woman and Song—19th week.  
COLONIAL—Vaudeville.  
CRITERION—Frank Daniels in The Tattooed Man—8th week—25 to 35 times.  
DALY'S—Richard Carle in The Spring Chicken—31 times, plus 2d week—9 to 19 times.  
DEWEY—Champane Girls Burlesques.  
EMPIRE—Ethel Barrymore in His Excellency the Governor—2d week—5 to 12 times.  
FOURTEENTH STREET—Charles T. Aldrich in Secret Service Man.  
GARDEN—Closed April 6.  
GARRICK—William Collier in Caught in the Rain—15th week—115 to 121 times.  
GOTHAM—Innocent Made Burlesques.  
GRAND OPERA HOUSE—Roger Brothers in Ireland.  
HACKETT—Rose Stail in The Chorus Lady—45 times, plus 2d week—207 to 214 times.  
HARLEM OPERA HOUSE—Stock co. in Lord and Lady Alcy.  
HERALD SQUARE—Eddie Foy in The Orchid—1st week—1 to 8 times.  
HIPPODROME—Nephtine's Daughter and Pioneer Days—10th week.  
HUDSON—Brewster's Millions—37 times, plus 7th week—30 to 35 times.  
HURTIG AND SHUMWAY'S MUSIC HALL—Morning Gloria Burlesques.  
IRVING PLACE—Salome—10th time; Fun Elmslander—10th time; Strichs Menchen—1st week—1 to 8 times.  
KEITH & PROCTOR'S UNION SQUARE—Vaudeville.  
KEITH & PROCTOR'S 23D STREET—Vaudeville.  
KEITH & PROCTOR'S FIFTH AVENUE—Stock company in Her Great Match.  
KEITH & PROCTOR'S SIXTH STREET—Vaudeville.  
KEITH & PROCTOR'S 125TH STREET—Vaudeville.  
KNICKERBOCKER—Montgomery and Stone in The Liberty—1st week—221 to 234 times.  
LIBERTY—Eleanor Robson in Beauty June—12th week—31 to 37 times; Wed. mat.—Merely Mary Ann—1st time.  
LINCOLN SQUARE—William Morris Stock in Men and Women.  
LONDON—Dreamland Burlesques.  
LYCEUM—Arnold Daly in The Boys of Company B—1st week—1 to 5 times.  
LYRIC—Eugene Novelli in Othello—3d time; King Lear—2d time; Pans March—1st time; Kean—2d time; Shylock—3d time; Fanny Lombard—3d time; Taming of the Shrew—3d time.  
MADISON SQUARE—The Three of Us—20th week—204 to 211 times.  
MADISON SQUARE GARDEN—Barnum and Bailey's Circus.  
MAJESTIC—The Social Whirl—179 times, plus 2d week—9 to 15 times.  
MANHATTAN—The Mills of the Gods—32 times, plus 2d week—9 to 16 times.  
MANHATTAN OPERA HOUSE—Hammerstein Grand Opera co. in repertoire—10th week.  
METROPOLE—George Sidney in Busy Day's Vacation.  
METROPOLITAN OPERA HOUSE—Closed March 30.  
NINETEEN BOWERY—Broadway Gaiety Girls.  
NINETEEN NORTH AVENUE—Merry Maidens.  
MURRAY HILL—Boston Belles Burlesques.  
NEW AMSTERDAM—The Grand March—3d week—17 to 24 times.  
NEW STAR—Harry Clay Blaney in The Boy Behind the Gun.  
NEW YORK—The Land of Nod—2d week—9 to 16 times.  
PASTORS—Vaudeville.  
PRINCE—Margaret Anglin and Henry Miller in The Great Divide—25th week—211 to 218 times.  
SAVOY—The Man of the Hour—19th week—145 to 155 times.  
THALIA—The Outlaw's Christmas.  
THIRD AVENUE—The Silver King.  
VICTORIA—Vaudeville.  
WALLACE'S—Kyrle Bellow in A Marriage of Reason—2d week—9 to 14 times.  
WEBER'S—Closed April 6.  
WEST END—Arsons.  
YORKVILLE—Jude Bonstelle in Sunday.

\*Annie Bingham gave but four performances of the Lilac Room last week.

## Smokers

Newford's Acid Phosphate relieves depression, nervousness, wakefulness and other ill effects caused by excessive smoking, or indulgence in alcoholic stimulants.



## THIS WEEK'S ATTRACTIONS.

## Foster's.

Gracie Emmett and company; Diamond and Smith; Doherty Sisters; Wheeler Earl and Vera Curtis; Marlow, Plunkett and company; Lea and Fay Duryelle; Scanlon and Stevens; De Velds and Zeida; Fienman and Miller; Freeman and Watson; Forbes and Forbes, and the Barringtons.

## Keith and Proctor's Union Square.

The Red Owl, Bert Leslie and company; Winsor McCoy; Bessie Quartette; Bessie Valdara Troupe; Hickman Brothers; Three Madcaps; Willis Holt Wakefield; Elmer Tenley; Della Rocca, and Alabama Comedy Four.

## Keith and Proctor's Twenty-third Street.

Alice Lloyd; the McNaughtons in A Night with the Fools (new); Waterbury Brothers and Tenny; A. O. Duncan; Grace Hazard; Camille Trio, and Paul Le Croix.

## Keith and Proctor's Fifty-eighth Street.

Will M. Creamy and Blanche Dayne; Military Octette; Greene and Werner; Taylor Holmes; O'Kane's Japs; Franco Piper; Henry and Alice Taylor; Rogers and Deely, and Gorman and West.

## Keith and Proctor's 125th Street.

Harry Houdini; Empire Comedy Four; Jules Garrison and company; Bernarr's Minstrels; Masses and Massette; the Kemps; Knight Brothers and Sawtelle, and Sidney Brothers.

## Hammerstein's Victoria.

R. A. Roberts; Staley's Transformation company; Charles F. Simon; Fred Karno's Comedians; Leona Thurber and her Black Birds; Orpheus Comedy Four; Martini and Maxmillian; Belhmi and Grovlin, and the Three Livers.

## Alhambra.

William J. Kelley and company, in A French Spy; the Stunning Granddaddy; Jack Lorimer; Sydney Deane and company; Jack Norworth; Gallagher and Barrett; Heron-Cameras Sisters; O'Brien and Buckley, and Lillian Doreen.

## Colonial.

Julius Steger and company; Eva Tanguay; Wilfred Clarke and company; Vasco, the Mad Musician; Mayme Remington and her "picks"; Ford and Swor; Bernarr's Circus; Carter De Haven and company, and Alexander and Bertie.

## Hippodrome.

Neptune's Daughter and Pioneer Days, with Sie Hassan Ben Ali's Arabs, the Narda, Webb's seals, Marceline and others.

## LAST WEEK'S BILLS.

PASTOR'S.—There were several novelties in the bill, but the old reliable favorites, the Fitzgibbon-McCoy Trio, of course made the hit of the week. They have played here many times, but the patrons never seem to tire of Bert Fitzgibbon's unique comedy methods, which are distinctly different from those of any other actor in the profession. Eva Mudge offered her quick change act, which is as good as ever. Stanley and Wilson scored a hit in the sketch in which Mr. Stanley gives his remarkable clarinet imitation. Ben Bradbury and company were seen in a new sketch called An Emergency Act, written by Edward McWade. The scene is laid behind the scenes of a vaudeville theatre during the intermission of a Monday matinee. One of the headline acts has disappeared and a typical team of sidewalk conversationalists turns up to fill in the time. There is a lot of good dialogue and business with the stage manager, who is not inclined to look with favor upon the newcomers until he discovers that one of them is a member of the same lodge, and then everything looks rosy for the aspirants, who are anxious for a New York appearance. Just as things are nicely arranged "Prope" brings in word that the headliners have turned up, and the "hans" are forced to leave. There are a number of good laughs in the act, which will be quite entertaining when it is running more smoothly. Mr. Bradbury is the cheeky straight man of the team, and his partner is Harry Milton, a gymnastic comedian of no mean ability. Harry Collins is the stage manager. The Imperial Four were also among the novelties, offering Louis Hallett's skit, Breaking into Vaudeville. A view of a dressing room shows a quartette getting ready to go on for their first professional appearance. There is a good deal of talk and some singing, as the men are putting on their costumes and make-up, and the turn is finished in one, with the conventional quartette songs, three of the men being in character and the other in ordinary clothes. The idea is good, but the early portion of the act needs a good deal of quickening. The men taking part are H. W. Haynes, H. D. Johns, H. Van Every and Oliver Johnson. Ricca Allen and company were also among the "new ones," playing Wanted, a Wife, by John Floyd Bruce. The story concerns a young man who will inherit a fortune providing he is married by a certain hour. He has only a few minutes to spare and starts on a hunt for a girl. A former sweetheart of his happens to be in the house, working as a trained nurse, and she plays several little tricks, disguising herself as a Salvation Army woman and a sousabrette before she discloses her identity and explains her little joke, after which they are married. The sketch does not amount to much, and was indifferently played by Miss Allen and Albert Leitcher. Gus Carney put a little life into the proceedings as a bellboy. Others in the bill were Sam Brooks and Rose Jeannette, Annie Bernatein, Arthur Yule, Mile. De Lora and Harrigan and Gilea. The vitagraph had some new films.

KEITH AND PROCTOR'S TWENTY-THIRD STREET.—It used to be William Gould and Valeria Surratt, but last week the positions were reversed, Miss Surratt, on account of the prominence she achieved through her appearances in The Belle of Mayfair, becoming the star of the team. Miss Surratt is conceded to be a very beautiful young woman, and her good looks, even without the slight talent she possesses, would carry her a long way toward success. It is a pleasure to record that she has improved vastly since she was last seen in vaudeville, and has acquired considerable ease and self-confidence. The sketch offered by Miss Surratt and Mr. Gould is a little budget of nonsense, travesty, penitence and songs, all of which are aggressively presented. Miss Surratt's black gown shows her figure to perfection, and her second dress, with a daring ankle-length skirt, made her look most bewitching. Mr. Gould scored a personal hit with the song about things that cannot be done when one is married. Will M. Creamy, Blanche Dayne and company scored the laughing hit of the bill in the new Creamy sketch, The Wyoming Whoop, which was fully reviewed last week. The Rose De Haven Septette entertained in a nice, pleasant way with songs, dances and costume changes. Miss De Haven makes a neat appearance in her college boy clothes. The Big City Quartette won favor with some fine singing, interspersed with excellent comedy, and did especially well, as they were under the watchful eye of their sponsor, Harry Leonard. That good old reliable skit, An Uptown Flat, was merrily presented by Mr. and Mrs. Harry Thorne and company, and raised much glee among the spectators. Rogers and Deely made their first appearance here as a team and scored a fair hit. Mr. Rogers has an excellent singing voice, and Mr. Deely has some originality as a blackface comedian. Harry B. Lester was extremely nervous on Monday afternoon. He gave imitations of Sara Kendall, Billy Clifford, Raymond Hitchcock and George M. Cohan. Robert's animals and Adams and Mack, and "An Experienced Chauffeur" and "Red Man of the West" on the kinetograph, made up the rest of the bill.

KEITH AND PROCTOR'S UNION SQUARE.—George Fuller Golden, with his latest monologues, and the Thomas J. Ryan-Richard company, in Mag Hazard's Reception, shared the honors. W. C. Youngman's Jook Minstrels, O'Kane's Japs and Rafayette's dogs were the other leading features of the bill. A notable event was the first appearance here in forty-five years of Ansel Scott, the veteran actor, who is the only survivor of the original San Francisco Minstrels. Mr. Scott is eighty-four years of age, and proved conclusively that he is still hale and hearty by giving a couple of well rendered recitations, "The Face Upon the Floor" and the famous poem, beginning "Why is the Forum Crowded?" in which the main incident in the life of Virgilus is related. Mr. Scott's work would compare favorably with that of a man of half his years, and he was given a hearty recall at the conclusion of his offering. The Balloons, colored entertainers; Swor Brothers, who appear in black face; Adeline Francis, the talking singer; Stiefried, the monoped; Rowland, comedy juggler, and the De Vole Trio, ring circled, completed the regular bill. The kinetograph showed "Without a Traveling Manager" and "The Yawner."

KEITH AND PROCTOR'S FIFTY-EIGHTH STREET.—Benjamin Chapin in his splendid impersonation of Lincoln, in his own play, At the White House, made a first-class headliner and was given the tribute of rapt attention and vociferous applause. Bert Leslie and his able assistants made one of the laughing hits of the season in Hogan's Vial. The smart songs and bright monologues of Stuart Barnes proved irresistibly amusing. Maud Emery played the role formerly done by Mae Sallor, and Burrell Bartharotto scored as usual. The American Comedy Four, the Valdona Troupe, Elsie Faye and the Pierce Boys, Bernarr's Marionettes, and Mitchell and Cain, and the kinetograph rounded out an excellent bill.

KEITH AND PROCTOR'S 125TH STREET.—Julie McCre and company, in The Man from Denver; Charles F. Simon, the quaint and amusing musical comedian; James F. Cook and Harry Madison, grotesques who do many funny stunts, and Foy and Clark in Under the Sea, were the chief entertainers of a good bill that drew large audiences. Little Grace Hazard, with her quick changes and operatic selections; Max Wensley and his European juggling troupe; Milt Wood, the very agile dancer; the Four Nelsons, Comiques, with comedy acrobatics, and the Francellans, in a splendid exhibition of weight lifting, together with good kinetograph films, completed the programme.

HAMMERSTEIN'S VICTORIA.—Julius Steger and company headed the list and scored heavily in The Fifth Commandment. McMahon and Chapelle and their Pullman Porter Girls were very strong bidders for favor. Eva Tanguay used her whirlwind methods to advantage, and for ten minutes kept everybody in line spirits with her songs and dances. Harrigan, the comedy juggler; Willard Simms and company, and Bailey and Austin sustained their well established reputations, while Jack Whitford pleased mightily with his Scotchman. Gallardo, the clay modeler, and Carlisle's dogs and ponies were well received.

COLONIAL.—Jack Norworth's new song, "Insanity," together with his extremely bright monologue, and the excruciatingly funny antics of Rice and Prevost were the hits of last week's programme. Other good numbers were the Stunning Granddaddy; The Red Owl, with clever Beryl Hope as the heroine; Julian Ross; the Klutamura Japs; Frank Gardner and Lottie Vincent, in Winning a Queen; Lillian Doreen, violinist, and the Bellocletré Brothers.

ALHAMBRA.—Alice Lloyd and the McNaughtons added legions of admirers to their large following during their second and final week. Other well-known acts that made their accustomed hits were Gus Edwards's School Boys and Girls; Satri and Kessner; Morris Cronin and company; Julia Redmond and company, in Too Much Married; Ford and Swor; Carter and Bluford, and Wylie's dogs.

HIPPODROME.—The great feat performed by Sie Hassan Ben Ali's Arabs, described elsewhere, has created a sensation. The other features of the performance are as good as ever, and business last week was enormous.

## The Burlesque Houses.

DEWEY.—The Star Show Girls played a highly successful engagement. Prominent in the company are Cuning, Frank Graham, John Baker and James Mackay. This week, Champagne Girls.

GOTHAM.—Miss New York, Jr., entertained the Bromelites and Harlequines most satisfactorily. Hits were made by the Manhattan Comedy Four and the Vedars. This week, Innocent Maids.

LONDON.—Campbell's Nightingales drew large and appreciative audiences. This week, Dreamland Burlesques.

MURRAY HILL.—The Trocadero Burlesquers proved a good card and furnished excellent burlesque and good olio numbers. This week, Boston Belles.

MINER'S BOWERY.—The sparkling bill offered by the Cherry Blossoms resulted in very large attendance. This week, Broadway Gaiety Girls.

CIRCLE.—The two hundredth performance in New York of Wine, Woman and Song was given on Thursday evening last in the presence of a capacity audience. Souvenirs consisting of cut glass hair pin receivers were distributed, and

the various performers introduced new lines and business that lived up to the proceedings considerably. Alexander Carr and Bonita were given glowing receptions.

MINER'S EIGHTH AVENUE.—The Dreamland Burlesquers, a popular organization, scored strongly. This week, Merry Maidens.

HARLEM MUSIC HALL.—Plenty of fun and good singing was supplied by the Behman Show and Bryan's American Girls. This week, Gay Morning Glories.

## A FIVE HIGH PYRAMID.

An acrobatic trick that is said to have never been accomplished before in this country was done at the Hippodrome for the first time on Monday afternoon of last week. The twenty-four Arabs now appearing at the Hippodrome under the management of Sie Hassan Ben Ali, had been practicing for some weeks on the building of a human pyramid five high, and on the afternoon in question Frank Melville announced that they would attempt the feat for the first time in public. Seven of the strongest men in the troupe formed the foundation and five of their lusty brethren climbed to their shoulders. Four more made the third tier and three lightweights composed the fourth. Then, slowly and cautiously, the most agile of the troupe tumbled climbed on the hips, arms and shoulders of the others until he emerged, triumphant but trembling at the top, where he stood for a few seconds, wearing a forced smile. He was let down carefully, and then the others separated as usual and stood bowing to a tremendous burst of applause. It was a feat remarkable in every way, and the men who accomplished it are deserving of the highest praise for their nerve and skill.

## NEW PARK IN SPOKANE.

One hundred thousand dollars will be expended by the Spokane and Inland Empire Electric Railway Company in building an amusement park of the White City type within ten minutes' ride of Spokane, Wash. The park will use the best attractions and several original features will be introduced. Work will begin in a few days, and it is expected that the place will be open early in June. The park has an area of thirteen acres, and will include the grounds used by the league teams at Recreation Park. The Crestone, Sorrentino, Kyril, Millery, Pryor and Weber bands will give concerts. The park will be served by three street car lines, each giving a two-minute service. It is given out that a big circus, scenic railway and open air skating arena will be added early in August, when performers from various parts of the country will be engaged.

## AUTOMATIC MINSTRELS.

A stock company has been organized and arrangements made for exhibiting at Coney Island the coming season the life-size automatic minstrels invented and built by John Leavitt and described in this Mirror several weeks ago. The attraction will occupy the Bathing Theatre at Steeplechase Park, and will be under the management of H. W. Brown. Mr. Brown's associates in the enterprise are Edward Decker, Edward Fluke, John Leavitt, the inventor, and Len Spencer, who will personally appear as middleman in the minstrel group. Mr. Leavitt has made many improvements in the eight figures of minstrel men, and their life-like movements are described as remarkable. The photograph arrangement, by means of which the figures appear to sing and speak, have also been improved, the volume of sound coming from each record being multiplied fourfold.

## BROADHURST PLAY FOR VAUDEVILLE.

A one-act play called The Italian's Defense, written by George Broadhurst, will be used by Holbrook Blinn for his plunge into vaudeville, which will be made about May 20. Mr. Blinn is at present playing in Salome Jane, and will defer his entrance into the field of vaudeville until the close of Eleanor Robson's season. The Italian's Defense was a feature of a recent performance at the Lamb's Club, and made a strong impression even upon the blasé audience that gathers in the Lamb's clubhouses. The characters are a district attorney and his assistant and a young Italian falsely accused of murder. The play is very serious and is said to have one or two thrilling situations. Mr. Blinn's time has been booked through the United Booking Office.

## BROOKLYN MANAGER FINED.

James J. Clark, resident manager of the Gayety Theatre, Brooklyn, was convicted in the Court of Special Sessions in Brooklyn on April 1 of having given a performance at his house on Sunday evening, December 2, 1906, and was fined \$25. Rev. W. S. Chase, the Brooklyn pastor, who has been very active in the crusade against Sunday amusements, was present at the performance and caused the arrest of Manager Clark. He was very much gratified at the outcome of the trial, and expressed the belief that by next Fall the Sunday vaudeville concerts would be a thing of the past.

## LEWIS AND RYAN ARE BOOKED.

Tom Lewis and Sam J. Ryan, whose Hawaiian sketch was one of the best of the season in vaudeville, have made arrangements to come back to their old field of activity. They will begin on April 15 and will play the Keith-Proctor-Williams-Hammerstein time in and around New York. They have been featured with Little Johnny Jones for some time past, and it is said are due for stellar honors in the popular priced houses as soon as arrangements can be made to secure a suitable play.

## TOBY CLAUDE IN A PLAYLET.

When Toby Claude makes her reappearance in vaudeville next week at Keno's Theatre, in Brooklyn, she will present a one-act version of Under Two Wings, made for her by Margaret Mayo. Miss Claude will appear as Cigarette, and Miss Mayo has arranged the play so that the tiny comedienne will occupy the stage during almost the entire performance. A special setting has been painted and the act will be put on pretentiously.

## VOGEL MINSTRELS FOR LONDON.

Hon. Robert A. M. Dealey, manager of the Lyceum Theatre, Hudson, N. Y., called on March 30 for London, where he will complete arrangements for the appearance of John W. Vogel's Minstrels in that city at an early date. This organization will number 200 people, and Mr. Dealey expects to give the Britishers a modern American minstrel entertainment carried out in all its details, with a wealth of scenic effects and a number of startling novelties.

## CLOSED FOR REBUILDING.

The last performance at the Grand, Minneapolis, was given on Saturday evening, April 6, and yesterday the building was turned over to the contractors. It was planned to cut short the season only two weeks, but later it was decided to close on April 6, which means that the vaudeville season closed seven weeks earlier than is customary. Acts that were booked to appear up to May 16 have been canceled. It is expected that the new theatre will be completed by Sept. 1.

## A QUICK TRIP.

Hayman and Franklin, who have been working very steadily in Europe, were advised by their physician a few weeks ago that they needed a rest, and he instructed them to take a sea voyage. They sailed from England on the Kaiser Wilhelm II on March 27, and are booked to return on the Kaiserin Augusta Victoria on April 15, arriving in London in time to resume work at the Pavilion on April 20.

## MELVILLE'S NOTES FROM CALCUTTA.

CALCUTTA, INDIA, March 10.—We have arrived in Calcutta, the capital of the great Indian Empire, and Fitzgerald Brothers' Circus opened to a very large attendance. We found the Ott Circus here ahead of us. It was located on a plot of ground adjoining ours, so close that when either of the circus bands played the other had to wait for it to cease, so that there would not be too much of a mixture of melody.

The Ott Circus sustained serious damage to their tent, as did a large spread of canvas devoted to a permanent skating rink and a permanent biograph show, also under canvas. The Ott tent was ripped to rags and they will probably have to get a new one. This was caused by a tornado in mild form, which came down so suddenly as to give none of the circus people any chance of avoiding it. A large structure for looping the loop at the Ott Circus was in a second uprooted and thrown to the ground. Luckily all this took place when the audiences were absent. It is said to be the usual thing at this time of the year, and later on during the India monsoons (high winds) it is an impossibility to spread canvas at all. Luckily for Fitzgerald's Circus their outfit was on the boat, and arrived here the day after the storm, but we expect another visitation any time.

"Motogiri," the big feature, upholds her reputation here as elsewhere.

So large was the attendance at the circus last night that the sale of seats was stopped at an early hour. The Ott Circus leaves to-day for Rangoon, having been here two weeks. Fitzgerald Brothers came for three weeks, but will probably remain six, owing to the big business. This time of the year is considered as a rule no good for shows. It is the beginning of the hot season, and all the people who can afford it rush to the hills. There is a population of 70,000 Europeans to draw from besides the natives, but at present there is a kind of boycott movement going on called a *soudet*. It is gotten up by the Bengalese caste to boycott all European goods, and I am informed that the amusement business falls under this ban as well. This was originated a short time ago by the Bengalese on account of Lord Curzon, the Viceroy of India, forming a combination in which there was some kind of a monopoly claimed. The result of this boycott is that very few natives attend our circus at present, but the attendance of the best class of Europeans is so large that it more than offsets the drawback. The natives pay only eight annas (eight pence), and the boxes and chairs taken by the Europeans cost two dollars, one dollar and a dollar and a half. Owing to the movement mentioned above, I am informed that recently, while a very successful European musician was performing at a native theatre, great resentment was shown, and eggs were thrown on one occasion.

Talking of magicians, Professor Grand has made a big hit here. They say the mind-reading part of the entertainment beats anything that was ever seen in Calcutta. The result is that Maurice Bandmann has secured him an engagement at the Empire Theatre, London, England, for which country he will sail immediately on his return from Rangoon. He will arrive just in time to give the people a chance to see his work when everybody is talking of the Empire. I also hear a good deal of Thomson, who has just left Calcutta. He has made quite a lengthy tour of China, Japan and the Far East, and will probably return to his native land laden with his profits.

From an interesting and educational point of view, India is certainly a great country to visit. Its surprises are legion and the curious costumes of the natives and their habits are worth seeing. For good show business, however, it is not so good a place as the same branch with English, American and Continental tours. The climate is trying, and the chances of making much money remote. Three of the leading hotels in Calcutta refuse to take in any actors, as they have been heavily hit in times gone by, and it took me some time to get the proprietor of one hotel to take my party in. The hotels are all expensive; that is the leading one. All over India it is necessary that each guest hire a man servant to attend to him or the hotel will charge for attendance.

I visited a native theatre in this city where an opera was going on, and I can give no good account of it. The orchestra was located in one of the right hand boxes, and one piece of furniture did duty for all of the actors. They were all barefooted, but their feet were made up, being painted with a deep red that gave them the appearance of wearing red Morocco slippers. The robes of their hands were also colored. The ballet all wore strings of bells on their feet, and on each occasion that they danced (T) they executed the same exercise. The performance was billed to commence exactly at candlelight; it did, and ended at 9.30. I must mention another phase of Indian "show business." No matter how strong an attraction you have, when you arrive in a town you are likely to be told you have an opposition, and find out that at a small hall filled with a little band of *clowns*, called The Spring Chickens, or some other *clown* success is being played, with a piano for an orchestra. Notwithstanding these shortcomings, such an attraction is likely to draw a good deal of money from the box office of the more pretentious company. An amateur opera or drama will also be a thorn in the side of the big show. After four or five days in a big city like Calcutta you will be asked when you will change the programme.

The dashed fraternity is large, if encouraged, and the letters received by the management offering suggestions as to how to run the show and asking for seats are amusing. The following is a fair sample:

GENTLEMEN: In accordance with the esteemed commendations of the gentry of the metropolis, I am here with my assistant giving various performances, and the highest encomiums have been bestowed on me by the leading high class journals. Just now it gives me the greatest opportunity to learn that by your surpassing ability and indefatigable and audacity, you are able to rebuild your company at the shortest possible time, and that at the very city where your company providentially sustained some misfortune. As a matter of professional delicacy, you will be pleased to favor me with a ticket for me and my attendant, that we may joyously feast our eyes with the performances of a rejuvenated, prosperous circus company, as I understand that the acquisition of one of my trade, a magician, is the novelty of your immortal circus company.

Yours faithfully,  
PROF. V. SWANINATHAN.

In another letter the writer signs himself as follows: "I beg leave to be yours, the musician, 'HYROO ASPEL'."

As there is such a strong variety element in our circus, the management has decided to play on route to Bombay from here all available theatres, and send the circus and horses. I think which will be all ready on our arrival in Bombay, which is said to be more like a European city than any in the East. I will give you my impressions later on. Our route includes Calcutta, Bombay, Colombo, Java, Singapore and a good many more places. Then to New Zealand and back to Australia. FRANCIS MELVILLE.

## VAUDEVILLAINS BUY PROPERTY.

A number of well-known vaudeville performers have made arrangements to establish a colony on property near Coney Island. The plan was originated by Jo Paige Smith and Daniel F. Hennessy, who recently purchased 377 lots, forming part of a tract known as McLaughlin Park, which lies between Avenue X, Coney Island Avenue, Ocean Parkway and Cnnal Avenue. The buyers have organized the Smith-Hennessy Realty Company, with H. J. Bencker as Secretary and Treasurer. Harry J. Lukens, of the Four Larks; Charles Fitzpatrick, Stevenson and Vincent, and Harry Williams are said to be interested in the venture. About a dozen houses and bungalows are already sure to be built. Among those who have purchased lots are Marie Dressler, Rice and Prevost, He and Gilda, Georgia Franzell, Doherty Sisters, Chas. Richards, Miss Lawrence and the Sisters of Calista.



VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

# NOUETTE

THE GREATEST LADY VIOLINIST IN THE WORLD

WILL PLAY A

LIMITED ENGAGEMENT IN VAUDEVILLE

Colonial, April 15; Orpheum, April 22; Alhambra, April 29; Hammerstein's, May 6.

## IN A SOUTH AFRICAN AUTO.



The above picture is a snapshot of Ella Shields and Rose Bartella, taken by Edward Marsh at Camp's Bay, near Cape Town, South Africa, when both young women were playing at the Tivoli, in Cape Town. Marsh and Bartella sailed from Cape Town on March 6 for England. They had been originally booked for nine weeks, but after they opened at Johannesburg Manager Hayman extended their engagement three weeks. They describe their tour as "one long vacation, combined with a little work." They are booked for six months in England and on the Continent, and at the end of that time will return to their native land, for which they are lonesome, in spite of their pleasant experiences abroad.

## ENGLISH ARTISTS INTERESTED.

Variety performers in England are reported to be in a great state of excitement over the present and future condition of the vaudeville stage in this country. It is said that an agent acting for Klaw and Erlanger is now in London offering very tempting inducements to well-known stars and some of the lesser lights to come to America. Salaries far in excess of those they are at present receiving have been tendered to a number of performers, and some of them are said to have signed contracts. It is hardly likely that there will be a general exodus from England, however, as the majority of the popular favorites are booked for years ahead, and the average English manager is usually most unwilling to allow a performer to cancel a date once it has been fixed. A leading London paper is authority for the statement that it will probably be found that Oswald Stoll is intimately concerned in a scheme with Klaw and Erlanger for the establishment of an international circuit, through which performers will be kept at work the year 'round on both sides of the ocean. Mr. Stoll, however, denies that he has made any such arrangement. One of the innumerable rumors that went around last week was to the effect that Harry Lauder, Gus Elen, Will Evans, George Mosart, Alice Lloyd, and the McNaughtons had been secured for the Klaw and Erlanger Circuit for next season, and that they will receive fabulous salaries. Harry Lauder tops the list at \$2,500 per week. Marinelli is said to have engaged Marie Lloyd for the United Booking Office at \$2,500 per week. The English managers are very much concerned over these reports, as they are of the opinion that salaries had soared high enough already.

## MORE VAUDEVILLE FOR BROOKLYN.

Arrangements were made last week by which Klaw and Erlanger have secured a lease for a term of years, beginning next August, of the Grand Opera House, Brooklyn, which is within a few blocks of the Orpheum, and will make it one of the principal links in their new chain of vaudeville theatres. The house is owned by the Hyde and Behman Amusement Company, and as Hyde and Behman's vaudeville house in Brooklyn has been booked through the United Booking Office, interesting complications will probably result. It is said that the Hyde and Behman house may be turned into a burlesque theatre next season. Announcement was also made that the new Forrest Theatre, now being built in Philadelphia, will be devoted to vaudeville, beginning next season, the Garrick being only a temporary home for the lighter form of amusement. A number of changes will be made in the plans of the Forrest, with a view to making it a model music hall. John H. Havlin stated in an interview a few days ago that Klaw and Erlanger have no intention of entering the vaudeville field in Cincinnati.

## WHITE RATS MOVE.

The White Rats have at last secured quarters that are roomy and comfortable, and the members who have seen the new place are more than delighted. The two upper floors over Churchill's restaurant, at Broadway and Forty-sixth Street, have been leased and were used by the Rats for the first time on Thursday evening last, when fifty-two new "joiners" were initiated in the presence of 200 members. The order now has a membership of over 700, and indications are that the roll will have 1,000 names on it by June 1. The big benefit for the charity fund of the Rats took place at the New York Theatre on Sunday evening last. The bill included many headliners, and the capacity of the house was taxed. The receipts were \$3,200, and included donations of \$100 each from Tony Pastor, T. D. Sullivan, Corne Payton and John Considine.

## GRAU IN HARNESS AGAIN.

Robert Grau walked into the offices of Bellows and Gregory yesterday morning and took full charge of the vaudeville branch of their business. Final arrangements were made by Mr. Grau on Saturday afternoon, and he is more than delighted with the contract that gives him absolute authority in all matters pertaining to vaudeville that pass through the office. Mr. Grau is confident that next season will be the greatest that vaudeville has ever known, and he will make every effort to keep up his record for securing new headliners.

## A SUCCESSFUL QUARTETTE.

The Orpheum Comedy Four, composed of Messrs. Flagg, Huffer, Hannon, and Ford, are meeting with unusual favor this season. During their recent engagement at Keith and Proctor's 125th Street Theatre they were one of the big hits of a very strong bill, and at every house they have played this season the impression created by them has been most favorable. Their bookings are being carefully looked after by Al Sutherland.

## FREAKS HAVE AN "AT HOME."

The freaks on exhibition with the Barnum and Bailey Circus were the hosts and hostesses at an "at home" held in the curio hall in Madison Square Garden on Sunday afternoon last, under the direction of Willard Coxy, assisted by Dexter Fellows. "Silvers" Oakley acted as master of ceremonies, and announced the various numbers of a very pleasing entertainment given by the prodigies. The champagne mentioned in the invitations was on a large table, and everybody drank everybody else's health in foaming bumpers. The circus drew immense crowds last week, and the indications are that capacity will be the rule for the rest of the New York season. The annual "Orphans' Day," originated by the late James A. Bailey, will be continued by order of Mrs. Bailey, and on Tuesday afternoon, April 16, the Garden will be turned over to thousands of tots who will have the time of their lives. On Tuesday evening the members of Mecca Temple will have their annual "circus night," and the clowns have arranged a series of surprises for the occasion.

## ROBERT STONE, MANAGER.

The numberless friends of Robert Stone will hereafter have to call him by his full name instead of the more familiar "Bob," as he has been appointed manager of Joe Weber's Theatre. Ever since the house was opened by Weber and Fields, several years ago, Stone has taken the tickets at the door, and his face is as familiar to the regular patrons as that of any man who does business along Broadway. His faithfulness in the more humble position, as well as his qualifications, have caused his promotion to the more important post. The news of his new honor spread rapidly, and several of his intimates arranged an impromptu banquet at a Broadway restaurant on Wednesday evening last, at which the hope was expressed that he would hold the position as long as the house stands.

## ACTOR LECTURES FOR CHARITY.

Frank Howe, the bass violinist of the orchestra at Bennett's Theatre, London, Canada, was accidentally killed on March 21 at the factory in which he was employed in the morning, and when Edward Davis was booked to play Bennett's last week, heard of the matter, he made arrangements to deliver a lecture on Sunday evening, March 24, for the benefit of the musician's family. The lecture was largely attended and a good sum was realized, which was added to by the performers who were appearing in last week's bill. Mr. Davis was formerly a minister, and had no difficulty in giving his hearers an enjoyable and instructive discourse, which was listened to with rapt attention.

## NEW BURLESQUE HOUSE IN BROOKLYN.

Brooklyn is to have another new theatre to be devoted to burlesque. It will be built by the Empire Circuit Company on property recently secured at Quincy Street and Ralph Avenue, which is near Broadway, the main thoroughfare of that section of Brooklyn. The theatre will be built of concrete and will cost about \$250,000. It is expected that the house will be ready for opening in September.

## GOOD WAY TO DRAW A CROWD.

Several prominent citizens of Ardmore, Pa., arranged a mass meeting last week to discuss plans for the betterment of the town. In order that there might be a full house, several good vaudeville turns were engaged, and the dry speeches were sandwiched in between the turns. The best acts were kept for the last, so that the audience was forced to swallow a lot of information in order to see the vaudevillians, who were the real drawing cards.

## VAUDEVILLE JOTTINGS.

Sam Young, at present proprietor of the Stag Hotel, Terre Haute, Ind., but formerly manager of the Baldwin-Mellville Stock co., will open a new amusement place in Terre Haute, to be known as the Air Dome. The opening will take place about the middle of May, and acts which do not require scenery will be presented. Within the inclosure will be circus seats to accommodate 2,000 people, and there will be two circus rings, a portable vaudeville stage, and a large band stand.

Ground was broken a few days ago for the new Grand Theatre at Madison, Wis. The plans are by local architects, Claude and Street, and the building will cost \$200,000. The building will contain a large stage and balcony, with a seating capacity of 500.

Through the courtesy of Percy Williams the entire receipts of the Colonial Theatre this (Tuesday) evening will be divided between the Junior League for Orphaned Children and the Manhattan Chapter of the Daughters of the American Revolution.

Herrmann the Great and his wife sailed for Europe on March 28 on "La Provence" of the French line.

The first birth in the history of the Hippodrome occurred a few days ago, when "Princess," a fine white mare, became the mother of a colt.

Anna Langhlin will be seen again in vaudeville, opening at Keith and Proctor's 125th Street Theatre on April 22. She has some new songs that have been composed especially for her use.

M. C. Berg, the original straight man of the Cycling Zany, and Harry Fisher, comedian of Fisher and Johnson, have formed a partnership again, after a separation of four years. They will be known as of old, Fisher and Berg, and will present an up to date comedy cycle act.

Jack Reheany, of the business staff of the Lincoln J. Carter Enterprises, and formerly connected with the Palm Fireworks co., will reenter the fireworks field this summer, having accepted a position in advance of Gregory's new fireworks spectacle, The Siege of Jericho.

The Meredith Sisters, who have seen most of the civilized world, are planning a pleasure trip to China during the coming summer.

Julia Sanderson will have an entirely new act when she makes her next appearance in New York.

Edgar Selwyn and Robert Drouot will offer a new sketch by Mr. Selwyn, opening late in April, in which the feature will be a fight similar to the one that they have been doing in The Mills of the Gods.

Harry Leonard has arranged a revised act for Valentin Buratt and William Gould, in which they will be assisted by six clowns, giving an imitation of the scene from The Belle of Mayfair, in which Miss Buratt figured so prominently at Daly's Theatre.

In spite of very tempting offers to dance in Paris, Miss Dulle will remain in America this summer.

The Hammerstein baseball team has been reorganized by Harry Mack, and William Hammerstein has supplied the men with \$500 worth of uniforms. They are ready to meet all comers.

The Harkness and Fox Minstrels lost their big tent, which was entirely destroyed by fire at Granger, Texas, March 12, at 2:30 A. M. The scenery, as well as the other inside equipment, was saved, but Harkness and Fox lost their double trapeze rigging. Fortunately they had an old tent in storage at Deusto.

## Booking Together

United Booking Offices  
of America

Western Vaudeville  
Managers' Association

St. James Building,  
N. Y. CITY

Majestic Theatre Building,  
CHICAGO

—FOR—

200 Vaudeville Theatres from  
**PORTLAND, ME., to PORTLAND, ORE.**  
Including every city in the United States,  
North, South, East and West

Long Engagements Can be Arranged by Writing Either  
of the Above Offices.

THE MARVELOUS CYCLING

# CLESURES

Booking 1907 and later } ASK } REICH, PLUNKET & WESLEY, St. James Building, New York City

## MR. AND MRS. TRUESDELL

PRESENT

### "TWO MEN AND A BOTTLE"

By LOUIS WERLYN

Time all filled—E. &amp; P. Circuit.

GLOVER WARE'S

## THE "VILLAGE CHOIR"

Songs—Yesterday, To-day and Forever.

GLOVER WARE, Manager.

Address R. K. HODGSON.

Owing to the Booking of Starring Tour not being satisfactory  
for 1907-08

## RYAN-RICHFIELD CO.

Will Continue in Vaudeville

## Frank Coombs

The Minstrel  
TENORThe Charming  
ACTRESS

## Muriel Stone

"THE LAST OF THE TROUPE"

By CHARLES BOEWITZ

## MAY TULLY AND CO.

IN THE MOST TALKED OF ACT IN VAUDEVILLE

### "STOP, LOOK AND LISTEN"

Time All Filled.

Keith, Proctor and Orpheum Circuit

MR. BENJAMIN CHAPIN

In Vaudeville

With his own one act play "AT THE WHITE HOUSE."

BIG SUCCESS IN LONDON

## PHIL and NETTIE PETERS

Have already appeared at six London Halls

Including THE PALACE THEATRE, Shaftesbury Avenue.

No engaged anywhere.

Now on Head-Start Tour

Permanent address: THE HILLGARD, London office, 8 Regent Court, W.

Booked sold by Exclusive Agents: JAMES &amp; WATKINS.







**VAUDEVILLE.**

Headed **Amos!** April 28, Opera.  
There was an old man and he had 3 kids, a table, a broom, and a maid.  
They travelled around the United States, and all the theatres played.  
They made a hit in every place, and never were a flop.  
The kids were good and healthy and not a weak one had.  
They landed money a bill for Scotch and made each bill with ease.  
Did Joe and Mary, Jingle, Buster and Louie.  
So they may always be the "Gems" as long as they are able.  
The man who has 3 kids, a wife, a name and table.  
NAT LEROY.

**VAUDEVILLE**  
**MARGUERITE**

**TIGERSON**

**RED FACES AND CHARACTERS**  
**as Dickens.**  
Bijou Theatre, Winnipeg, April 15-20.

**James F. Macdonald**  
VAUDEVILLE'S UNIQUE SINGING COMEDIAN AND RACONTOR  
This old Gid is June, 1907. Address per route

**"CHARLEY CASE'S FATHER"**  
Written by CHARLEY CASE  
CARE PUBLISHING CO., Lockport, N. Y.  
Priced 50c.  
Write **SKETCHES** for Vaudeville Works  
Generally have one or two on hand.  
H. H. LINDENMAN, P. O. Box 234, Brooklyn, N. Y.

**VAUDEVILLE PLAYS**  
(By author of Rose Coghlan's "Ace of Trumps")  
Comedians and Characters  
One strong emotional act for leading women.  
Frank A. Ferguson, 609 E. 6th St., Chicago, Ill.

St. Julian, M.—Bijou, Flint, Mich. 8-12, Bijou, Kalamazoo, Mich. 15-20.  
St. Leon and McCusick—Crystal, Kokomo, Ind. 8-12.  
St. George Brothers—Columbia, St. Louis, 8-12, Lyric, Danville, Ill. 15-20.  
Staley's Transformation—Hammerstein's, N. Y. 8-12.  
Steger, Julia—Columbia, Lawrence, Mass. 8-12, K. and P. 12th St., 15-20.  
Stevens and Keesley—Way, Middletown, O. 8-12.  
Bijou, Flona, O. 15-20.  
Stevens, Kitty—Howard, Boston, 8-12, March 21-20.  
Stevens' Troupe—Madison Sq. Garden, 8-12.  
Stewart, Arthur—Columbia, St. Louis, 8-12.  
Stickney's Dog and Pony—Madison Sq. Garden, March 21-20.  
Stuart and Keesley Sisters—Columbia, St. Louis, 7-12.  
Schumann and Crawford—Greenville, O. 8-12, Marvin, Findlay, O. 15-20.  
Sully, Lew—Hopkins, Louisville, 7-12.  
Summerville, Amelia—Olympic, Chicago, 8-12.  
Smyth, South—The Grand, Pittsburgh, 8-12, Keith's, Cleveland, 15-20.  
Swain and Powers—Maj., Sandusky, O. 8-12, Star, Danora, Pa. 15-20.  
Swaris, Francis—National, Steubenville, O. 8-12.  
Swaris, Harold, O. 15-20.  
Swar Brothers—Proctor's, Newark, N. J. 8-12.  
Swar and Westbrook—Olympic, Chicago, 8-12.  
Tangway, Eva—Columbia, N. Y. 8-12.  
Taylor, Loris—Auditorium, Quebec, Can. 8-12.  
Taylor, Henry and Alice—K. and P. 20th St., 8-12.  
Ten Broeke and Lambert—Chase's, Wash. 8-12.  
Tenley, Elmer—K. and P., Rochester, N. Y. 8-12.  
Thompson, W. C. and J. C., Union, N. Y. 8-12.  
The Mr. and Mrs. Howard—Proctor's, Troy, N. Y. 8-12.  
Trent, Trenton, N. J. 15-20.  
Thorne and Cavanaugh—Family, Scranton, Pa. 8-12.  
Thurber, Louis—Hammerstein's, N. Y. 8-12.  
Thurston, Howard, Calro, Egypt—Ladell's.  
Tighe's Collegians—Keith's, Boston, 8-12.  
Tomkins, William—Chase's, Buffalo, 8-12.  
Tonge, Lucy—K. and P. H. O. H., 8-12.  
Trachtenberg—Orph., Salt Lake City, 8-12, Orph., Denver, 15-20.  
Toy and Toy—Family, Lancaster, Pa. 8-12.  
Tracy, Mr. and Mrs.—Family, Pottsville, Pa. 8-12.  
Trask, Gladstone and Bobb—Star, Seattle, Wash. 8-12.  
Trumbull, Three—Maj., Chicago, 8-12, Columbia, Cinl., 15-20.  
Trusdell, Mr. and Mrs. Howard—Proctor's, Newark, N. J. 8-12, Keith's, Prov., 15-20.  
Tulane, National, Greenville, O. 8-12, Bijou, Wheeling, W. Va. 15-20.  
Turner, Cora Beach—Keeney's, Bklyn., 8-12.  
Tye, Lillian—Proctor's, Albany, N. Y. 8-12.  
Ullrich, Claude and Fannie—Grand, Indianapolis, 8-12.  
Ullrich, Columbia, Ohio, 15-20.  
Valdare Troupe—K. and P. Union Sq. 8-12, Valcastro, Toledo, 15-20.  
Valcastro Brothers—Keith's, Boston, 8-12.  
Van Billy—Pol's, Foresters, Mass., 8-12, Pol's, Bridgeport, Conn. 15-20.  
Van Goffe and Cotely—Variety, Great Falls, Mont. March 11-April 14.  
Vander, Charles—Orph., Boston, 8-12, Novelty, Bklyn., 15-20.  
Vasco—Columbia, N. Y. 8-12.  
Vasco Girls—Orph., Boston, 8-12.  
Vale, Belle—Orph., Salt Lake City, 8-12, Orph., Denver, 15-20.  
Veelette and Old—Grand, Marion, Ind. 8-12.  
Verlona, The—Madison Sq. Garden, March 21-20.  
Vernon—Pol's, Hartford, Conn. 8-12, Pol's, Worcester, Mass. 15-20.  
Victoria, Victor—Keith's, Boston, 1-12.  
Victoria's Doss—Pol's, Springfield, Mass. 8-12.  
Vide, Mike.—Bijou, Bay City, Mich. 7-12, Bijou, Ann Arbor, Mich. 15-20.  
Village, George—K. and P., Schenectady, N. Y. 8-12.  
Villiers, Four—Madison Sq. Garden, March 21-20.  
Viviana, Two—Maryland, Balto., 8-12.  
Vowler, Mr. and Mrs. Fred—Brighton, Eng. 8-12.  
Walden and Damsie, Little, Little Rock, Ark., 8-12, Hopkims', Memphis, Tenn. 15-20.  
Volta—Orph., Omaha, 7-12.  
Wahund-Yella Trio—Madison Sq. Garden, March 21-20.  
Wadford, Willie Hatt—K. and P. Union Sq. 8-12.  
Wallace, Sisters—Maryland, Balto., 8-12, Keith's, Prov., 15-20.  
Walsh, Ben—Empire, Hoboken, N. J. 8-12.  
Ward Brothers—Pol's, Springfield, Mass. 8-12.  
Ward and Curran—Pol's, New Haven, Conn. 8-12.  
Waterbury Brothers and Family—K. and P. 22nd St. 8-12, Proctor's, Newark, N. J. 15-20.  
Watson and Morley Sisters—Proctor's, Troy, N. Y. 8-12.  
Warren's Faraway—Proctor's, Albany, N. Y. 8-12.  
Warburn's Dancing Daisies—Orph., Salt Lake City 7-12, Orph., Denver, 15-20.  
Warburn's Slide Show—H. and B. Bklyn., 8-12.  
Ward, Charles—Pol's, Bridgeport, Conn. 8-12.  
Webb and Comer—Family, Butte, Mont., 8-12.  
Webb, Rockane, Wash. 15-20.  
Webb's Seals—Himodrome, N. Y.—Indefinite.  
Weedon's Llama—Lyric, Cleveland, 8-12.  
Welch, Ben—Empire, Hoboken, N. J. 8-12.  
Welch, Mealy and Montrose—Proctor's, Troy, N. Y. 8-12.  
Werden and Gladden—Orph., St. Paul, 8-12.  
West, John A.—Orph., St. Paul, 7-12.  
Westers, The—Orph., Bklyn., 8-12, K. and P. 38th St., 15-20.  
Weston—Maj., Chap. 8-12.  
Weston, Al H.—Shaw's, Buffalo, 8-12, Shaw's, Toledo, 15-20.  
Weston, Willie—Keeney's, Bklyn., 8-12.  
Whelan, George—K. and P., Boston, 8-12.  
Whelan and West—Atlantic Garden, N. Y. 8-12.  
Whelan and Seales—Family, Butte, Mont., 15-20.  
Whitely and Bell—Crystal, Elkhart, Ind. 8-12, Cry-stal, Goshen, Ind. 15-20.  
Williams and Kuhn—Family, Chester, Pa. 8-12.  
Williams and Fullman—Bijou, Wheeling, W. Va., 8-12.  
Willis Family—K. and P., Jersey City, 8-12.  
Wilson Brothers—Proctor's, N. Y. 8-12.  
Wilson, Jack—Pol's, Springfield, Mass. 8-12.  
Wilson, Jessie—Keith's, Columbia, 8-12.  
Windom, Constance—Pol's, Springfield, Mass. 8-12.  
Winston's Seals—Madison Sq. Garden, March 21-April 12.



## OBITUARY.

Charles W. Strine.

Charles W. Strine, manager of the Metropolitan Opera company, died on April 7 in the Brooklyn Hospital, Boston, Mass., where he had recently undergone an operation for appendicitis.

Born in Philadelphia on Jan. 4, 1867, Charles Strine, as he was generally known, was prominent in that city for several years as a newspaper man, being connected with the Philadelphia Record and other papers, and it is only since 1894 that he has been directly connected with the stage. His first effort in this line was the management of the tour of John Philip Sousa and his band, which he successfully carried on for three years, joining the Klaw and Erlanger forces in 1897, only to leave them shortly afterward to handle Madame Melba's Pacific Coast tour, and, as a result, he managed the transcontinental tour of the Klaw Opera company in 1900 and the following year. From then until 1905 Mr. Strine was closely connected with various theatrical enterprises in San Francisco, and was associate manager of the Trivoli Opera House.

In 1905 he joined Currier's staff as manager of the tour of the Metropolitan Opera company, which position he held till his death. Mr. Strine acted also as business manager for both Sarah Bernhardt and H. B. Irving in their last American tours.

He especially endeavored himself to the Metropolitan Opera company by his able management of its affairs when the tour, coming to the San Francisco climate, came to such an untimely and abrupt ending last Spring, completely overlooking his total personal loss and in every way possible lessening the members' sufferings.

Mr. Strine was married to Grace Runyan of Pennsylvania in 1891, who, together with a daughter, Grace, survive him. His mother, Mrs. Charles R. P. Strine, is living in Philadelphia, and his brother, R. P. Strine, is manager of musical attractions with a St. Louis office.

## Notes.

Alexander L. Boyer, who had been in the employ of the St. Louis Globe-Democrat, died at his home in Brooklyn on April 4, of pneumonia, after an illness of two weeks. He was born in Brooklyn in 1879. The funeral took place on Sunday, April 7, the interment being in Holy Cross Cemetery, Flatbush.

Jack Chamberlain, a designer with the Metropolitan Lithographic Company, died at Lakewood, N. J., on April 4. His work was well known to every manager and his most notable work was the stock poster used in advertising The Hair to the Bone.

Mrs. Amy Hunter Evans, wife of J. W. Evans, former manager for Walker Whitehead, died at Duluth, Minn., on March 23. She never recovered from the shock incident to the death of her husband, who died in 1905. She was thirty-six years of age, and will be best remembered for her work as Janie in James A. Herne's La Sœur.

Herbert Lee Davis, known professionally as Frank Priest, died at Fort Madison, Iowa, on March 23, of pneumonia. He was thirty-one years old, and for the past two years he had been connected with many combinations and vaudeville companies, principally in the Middle West.

Alfred Mills, advance agent of the Harkness and Fox Empire Shows, was run over by an automobile in Dallas, Texas, on March 23. He was badly crushed in a frightful manner. His relatives are all in Australia. The remains were interred at Dallas.

Mrs. James W. Smith, mother of Mrs. John Patten, of the Three Patrons, was playing with Jerry from Kerry, died of pneumonia at his home in Atleboro, Mass., on March 14, at the age of seventy-five years.

Frederick Berner, eighty years old, and for fifty years a member of the Philadelphia Orchestra, died on April 2 at his home in New York city, of infirmities of age.

## AMATEUR NOTES.

The Amateur Dramatic Association presented a three act comedy, Why Knott, in the Auditorium, March 29, at 8 P. M. The cast included: John Lynch, John MacDonald, Andrew Collins, William C. Blinn, John Collins, Walter Tower, Dudley Anderson, George W. Bessie, Henry Dawson, Newton Hall, Maurice Gilmore, Dan Weather, John Shattuck, Frank Leslie, W. F. Connel, Fred Stanley, Charles Mason, Frank McCarthy, Samuel Conner, George W. Bessie, John W. Bessie, and the cast.

Improvement, or Billy's Little Love Affair, was presented at the Bates Opera House, Attleboro, Mass., by the society club of that city on April 2. The cast included: Mrs. George W. Bessie, John W. Bessie, William L. Elliot, Mrs. Henry D. Merritt, Frank Reynolds, Rose L. Briggs, Noble D. Merritt, Alexander P. Tanner, Mrs. Florence Hawthorn, Dr. Edward H. Childs, Mrs. Albert A. Bessie, Dr. W. F. Bessie, Mrs. A. Bessie, Charles H. Bessie, Charles H. Bessie, James S. Pearce, Raymond Fay, Mrs. Augusta Smith, John Jackson.

At the town hall, Wakefield, Mass., on April 2, Mrs. Connel's Manager was produced by the Bates Hill Golf Club. The cast included: Mrs. George W. Bessie, John W. Bessie, William L. Elliot, Mrs. Henry D. Merritt, Frank Reynolds, Rose L. Briggs, Noble D. Merritt, Alexander P. Tanner, Mrs. Florence Hawthorn, Dr. Edward H. Childs, Mrs. Albert A. Bessie, Dr. W. F. Bessie, Mrs. A. Bessie, Charles H. Bessie, Charles H. Bessie, James S. Pearce, Raymond Fay, Mrs. Augusta Smith, John Jackson.

The Alumni of the William D. Kelley School gave a performance of The Little Love Affair at the Metropolitan Hall, Philadelphia, on April 3. The cast included: Mrs. George W. Bessie, John W. Bessie, William L. Elliot, Mrs. Henry D. Merritt, Frank Reynolds, Rose L. Briggs, Noble D. Merritt, Alexander P. Tanner, Mrs. Florence Hawthorn, Dr. Edward H. Childs, Mrs. Albert A. Bessie, Dr. W. F. Bessie, Mrs. A. Bessie, Charles H. Bessie, Charles H. Bessie, James S. Pearce, Raymond Fay, Mrs. Augusta Smith, John Jackson.

Nicotine, a three act romantic opera, was produced by local talent at the Lowell, Mass., Opera House on April 2. The cast included: Mrs. George W. Bessie, John W. Bessie, William L. Elliot, Mrs. Henry D. Merritt, Frank Reynolds, Rose L. Briggs, Noble D. Merritt, Alexander P. Tanner, Mrs. Florence Hawthorn, Dr. Edward H. Childs, Mrs. Albert A. Bessie, Dr. W. F. Bessie, Mrs. A. Bessie, Charles H. Bessie, Charles H. Bessie, James S. Pearce, Raymond Fay, Mrs. Augusta Smith, John Jackson.

In addition to those who have been given in the article on the production of The Little Love Affair by the Yale Dramatic Association, elsewhere in this Mirror, the following were concerned: Stage-manager, W. S. Cruden, '05; property man, M. McDonald, '05; assistant stage manager, C. L. Lory, '05; costumer, C. L. Lory, '05; hairdresser, C. L. Lory, '05; make-up, C. L. Lory, '05; and the cast.

At the town hall, Wakefield, Mass., on April 2, Mrs. Connel's Manager was produced by the Bates Hill Golf Club. The cast included: Mrs. George W. Bessie, John W. Bessie, William L. Elliot, Mrs. Henry D. Merritt, Frank Reynolds, Rose L. Briggs, Noble D. Merritt, Alexander P. Tanner, Mrs. Florence Hawthorn, Dr. Edward H. Childs, Mrs. Albert A. Bessie, Dr. W. F. Bessie, Mrs. A. Bessie, Charles H. Bessie, Charles H. Bessie, James S. Pearce, Raymond Fay, Mrs. Augusta Smith, John Jackson.

The Alumni of the William D. Kelley School gave a performance of The Little Love Affair at the Metropolitan Hall, Philadelphia, on April 3. The cast included: Mrs. George W. Bessie, John W. Bessie, William L. Elliot, Mrs. Henry D. Merritt, Frank Reynolds, Rose L. Briggs, Noble D. Merritt, Alexander P. Tanner, Mrs. Florence Hawthorn, Dr. Edward H. Childs, Mrs. Albert A. Bessie, Dr. W. F. Bessie, Mrs. A. Bessie, Charles H. Bessie, Charles H. Bessie, James S. Pearce, Raymond Fay, Mrs. Augusta Smith, John Jackson.

Nicotine, a three act romantic opera, was produced by local talent at the Lowell, Mass., Opera House on April 2. The cast included: Mrs. George W. Bessie, John W. Bessie, William L. Elliot, Mrs. Henry D. Merritt, Frank Reynolds, Rose L. Briggs, Noble D. Merritt, Alexander P. Tanner, Mrs. Florence Hawthorn, Dr. Edward H. Childs, Mrs. Albert A. Bessie, Dr. W. F. Bessie, Mrs. A. Bessie, Charles H. Bessie, Charles H. Bessie, James S. Pearce, Raymond Fay, Mrs. Augusta Smith, John Jackson.

In addition to those who have been given in the article on the production of The Little Love Affair by the Yale Dramatic Association, elsewhere in this Mirror, the following were concerned: Stage-manager, W. S. Cruden, '05; property man, M. McDonald, '05; assistant stage manager, C. L. Lory, '05; costumer, C. L. Lory, '05; hairdresser, C. L. Lory, '05; make-up, C. L. Lory, '05; and the cast.

At the town hall, Wakefield, Mass., on April 2, Mrs. Connel's Manager was produced by the Bates Hill Golf Club. The cast included: Mrs. George W. Bessie, John W. Bessie, William L. Elliot, Mrs. Henry D. Merritt, Frank Reynolds, Rose L. Briggs, Noble D. Merritt, Alexander P. Tanner, Mrs. Florence Hawthorn, Dr. Edward H. Childs, Mrs. Albert A. Bessie, Dr. W. F. Bessie, Mrs. A. Bessie, Charles H. Bessie, Charles H. Bessie, James S. Pearce, Raymond Fay, Mrs. Augusta Smith, John Jackson.

The Alumni of the William D. Kelley School gave a performance of The Little Love Affair at the Metropolitan Hall, Philadelphia, on April 3. The cast included: Mrs. George W. Bessie, John W. Bessie, William L. Elliot, Mrs. Henry D. Merritt, Frank Reynolds, Rose L. Briggs, Noble D. Merritt, Alexander P. Tanner, Mrs. Florence Hawthorn, Dr. Edward H. Childs, Mrs. Albert A. Bessie, Dr. W. F. Bessie, Mrs. A. Bessie, Charles H. Bessie, Charles H. Bessie, James S. Pearce, Raymond Fay, Mrs. Augusta Smith, John Jackson.

Nicotine, a three act romantic opera, was produced by local talent at the Lowell, Mass., Opera House on April 2. The cast included: Mrs. George W. Bessie, John W. Bessie, William L. Elliot, Mrs. Henry D. Merritt, Frank Reynolds, Rose L. Briggs, Noble D. Merritt, Alexander P. Tanner, Mrs. Florence Hawthorn, Dr. Edward H. Childs, Mrs. Albert A. Bessie, Dr. W. F. Bessie, Mrs. A. Bessie, Charles H. Bessie, Charles H. Bessie, James S. Pearce, Raymond Fay, Mrs. Augusta Smith, John Jackson.

In addition to those who have been given in the article on the production of The Little Love Affair by the Yale Dramatic Association, elsewhere in this Mirror, the following were concerned: Stage-manager, W. S. Cruden, '05; property man, M. McDonald, '05; assistant stage manager, C. L. Lory, '05; costumer, C. L. Lory, '05; hairdresser, C. L. Lory, '05; make-up, C. L. Lory, '05; and the cast.

At the town hall, Wakefield, Mass., on April 2, Mrs. Connel's Manager was produced by the Bates Hill Golf Club. The cast included: Mrs. George W. Bessie, John W. Bessie, William L. Elliot, Mrs. Henry D. Merritt, Frank Reynolds, Rose L. Briggs, Noble D. Merritt, Alexander P. Tanner, Mrs. Florence Hawthorn, Dr. Edward H. Childs, Mrs. Albert A. Bessie, Dr. W. F. Bessie, Mrs. A. Bessie, Charles H. Bessie, Charles H. Bessie, James S. Pearce, Raymond Fay, Mrs. Augusta Smith, John Jackson.

The Alumni of the William D. Kelley School gave a performance of The Little Love Affair at the Metropolitan Hall, Philadelphia, on April 3. The cast included: Mrs. George W. Bessie, John W. Bessie, William L. Elliot, Mrs. Henry D. Merritt, Frank Reynolds, Rose L. Briggs, Noble D. Merritt, Alexander P. Tanner, Mrs. Florence Hawthorn, Dr. Edward H. Childs, Mrs. Albert A. Bessie, Dr. W. F. Bessie, Mrs. A. Bessie, Charles H. Bessie, Charles H. Bessie, James S. Pearce, Raymond Fay, Mrs. Augusta Smith, John Jackson.

## PATENT FOLDING DYE SCENERY

SPECIAL PROCESS. Artistic work done at reasonable prices. Give me a trial and save money. Telephone 220-25. STUNDO, 221 W. 22nd St., New York.

OTTO H. ARMBRUSTER, Scenic Artist.

Stock or Summer Engagement  
Address: PAUL GILMORE CO., per route till April 18.

## A GREAT OPPORTUNITY

For one or two energetic business men. On account of retiring, I WELLS, 221 W. 22nd St., New York, and Mutual Agency business. Established 29 years. Address: THOMAS EBBEL, Suite 101, 102 Broadway.

heads the bill this week at the Orpheum. Others are Master Gabriel and company, Rice and Prevost, Julian Rose, Smith and Campbell, Max Westley Troupe, Carter and Bluford, Gardner and Vincent, and Frank Trio.

Heading the list at Hyde and Behman's is Ned Wayburn's Side Show, with Harry Piller and Det Williams. The Five Roses, Stuart Barnes, Mr. and Mrs. Gene Hughes, William A. Inman and company, "The" Quartette, Five Salvagies, and Savin and McBrien.

Kenny's bill this week has Mike Fay at the top. Others are J. K. Hutchinson and Rolinda Bainbridge, Mat Kofs and Pearl Tony, Willie Weston, Alpha Trio, Core Beach, Turner and company, and Baker-Devoe and Hammer.

The Gotham has Will H. Murphy and Blanche Nichols. The Colonial Specter, Tom Moore, Major Doyle, Hahn and King, Charles's dog and pony circus, Stearns Dugout, and Ah Foo Lee. At the Newcity are Jewell's Minstrels, Shann and Warren, Gardner and Woodard, Harry R. Lester, Little Bob and Tip, Katie Koney, and Ramalda Sisters.

## Married.

CROWELL-NEVILL.—At New York city, Thomas J. Crowell, of Boston, and Alice M. Nevill, of Brooklyn, N. Y.

FRIEND-EVANS.—At New York city, Albert E. Friend, of Rochester, N. Y., on April 1.

HOULIHAN-GLASSON.—At St. Patrick's Cathedral, New York city, on Sunday, April 7, Frederick F. Houlahan and Bertha Glasson.

JENNINGS-CONROY.—Do Witt O. Jennings and Ethel Conroy, at Chelsea, on April 1.

LEEDS-GLOVE.—Charles E. Leeds and Augusta Glen, at Philadelphia, on April 1.

NORTHERN-SPRONCE.—H. S. Northern and Elizabeth Spronce, at New York city, on April 4.

SCHNEIDER-SEMONS.—Sam A. Schneider and Harriet Semons, at New York city, on April 4.

SHERRIN-WAINWRIGHT.—James Sherrin and Mrs. Helen Wainwright, at New York city, on April 4.

## Died.

BERGNER.—Frederick Bergner, at New York city, on April 2, aged 69 years.

DAVIS.—Herbert Lee Davis (Frank Priest), at Fort Madison, Ia., on March 23, of pneumonia. Aged 31 years.

EVANS.—Mrs. Amy Hunter Evans, at Duluth, Minn., on March 23, aged 36 years.

GAYLOR.—At New York city, on April 8, Mrs. Gaylor, mother of James Gaylor, of Capitol and Grand.

MILLS.—Edith, at Dallas, Texas, on March 31, aged 31.

SMITH.—At Brooklyn, N. Y., on April 4, of pneumonia, Alexander L. Smith, aged 25 years.

SMITH.—At Attleboro, Mass., on March 14, Mrs. James Smith, mother of Mrs. John Patten, aged 75 years.

STRINE.—Charles W. Strine, at Boston, Mass., on April 7, aged 40 years.

## MANAGERS' DIRECTORY.

ILL.—BEARDSTOWN.  
Grand Opera House  
Address all communications for these houses to H. M. HANMER.

NEB.—MCCOOK.  
Bixler Opera House  
INDEPENDENT THEATRE.  
Now booking for 1907-1908. Theatre open. A.C. 1,000. Stage, 1,000. Orchestra, 1,000. Seats, 1,000. Pop. 1,000. Open time to day. W. G. BECK, Mgr. and Owner.

N. J.—BARNEGAT.  
Opera House.  
Seats 400. Population, 1,200. Low Rates.  
Address: R. G. COLLINS, Barnegat, N. J.

N. J.—DOVER.  
New Baker Theatre  
Drawing population 15,000. D.L. & W.R.R. and Central R.R. of N.J. New ground floor house, seating 1,100. Stage, 1,000, rigging left 60 ft. Modern in every particular. Booking season 1907-8.  
WANTED—A good second hand 20 ft. scene truck.  
WILLIAM H. BAKER, Mgr.

OHIO—ADA.  
No-Ada Theatre  
Wanted, good attraction between April 10 and 17, also week April 29, May 27 and June 3. Good show can do the business. Booking season 1907-8.  
F. L. YOUNG, Mgr.

TENN.—UNION CITY.  
Reynolds Opera House  
NOW BOOKING 1907-1908.  
Good open time for right attractions. Modern in every respect. Good house to draw big. J. C. REYNOLDS, Mgr. and Owner.

VA.—CAPE CHARLES.  
New Opera House  
Only first-class theatre in this beautiful and scenic country. Play list of attractions. A.C. 1,000. Seats, 1,000. Pop. 1,000. Open time to day. J. W. REYNOLDS, Mgr. and Owner.

Woodbury's Dime and Pantomime—Madison St. Garden, March 21-April 25.  
Woodbury's Dime—Hempstead, Conn., 5-12. Rensselaer, N. Y., 12-20.  
Woodbury's Dime—Hempstead, Conn., 5-12. Rensselaer, N. Y., 12-20.  
Woodbury's Dime—Hempstead, Conn., 5-12. Rensselaer, N. Y., 12-20.  
Woodbury's Dime—Hempstead, Conn., 5-12. Rensselaer, N. Y., 12-20.  
Woodbury's Dime—Hempstead, Conn., 5-12. Rensselaer, N. Y., 12-20.  
Woodbury's Dime—Hempstead, Conn., 5-12. Rensselaer, N. Y., 12-20.  
Woodbury's Dime—Hempstead, Conn., 5-12. Rensselaer, N. Y., 12-20.  
Woodbury's Dime—Hempstead, Conn., 5-12. Rensselaer, N. Y., 12-20.  
Woodbury's Dime—Hempstead, Conn., 5-12. Rensselaer, N. Y., 12-20.

## VAUDEVILLE CORRESPONDENCE.

MEMPHIS, TENN.—Grand (A. B. Morrison, mgr.): Very good bill given last week. Webb Family, Dan and Thompson, Fox and Fox, Count de Bata and Brother, and Edward Gray secured. Good houses ruled. Bill includes: Dan and Thompson, Fox and Fox, Count de Bata and Brother, and Edward Gray secured.

DENVER, COLO.—Orpheum, March 25-30: The Boston Pantomime, Eugene Pella, Van Alstyne and company, and the Klaw and Erlanger forces. Good bill and houses. Homer R. Mason and Mamie Kester, St. John and Le Pore, Tascott, Green Brothers, Remondier Sisters, Elie, Victoria, and Callahan and St. John.

NEW ORLEANS, LA.—St. Charles Orpheum (Thomas Weston, mgr.): Fair houses and good bill. 12-20. Yokes and Yokes, Volts, Georgia Clark, Heddy and Prosser, Leah Russell, Jimmy Lyons, and Krumpholtz. Good bill and houses.

NEW ORLEANS, LA.—St. Charles Orpheum (Thomas Weston, mgr.): Fair houses and good bill. 12-20. Yokes and Yokes, Volts, Georgia Clark, Heddy and Prosser, Leah Russell, Jimmy Lyons, and Krumpholtz. Good bill and houses.

MEMPHIS, TENN.—Grand (A. B. Morrison, mgr.): Very good bill given last week. Webb Family, Dan and Thompson, Fox and Fox, Count de Bata and Brother, and Edward Gray secured. Good houses ruled. Bill includes: Dan and Thompson, Fox and Fox, Count de Bata and Brother, and Edward Gray secured.

DENVER, COLO.—Orpheum, March 25-30: The Boston Pantomime, Eugene Pella, Van Alstyne and company, and the Klaw and Erlanger forces. Good bill and houses. Homer R. Mason and Mamie Kester, St. John and Le Pore, Tascott, Green Brothers, Remondier Sisters, Elie, Victoria, and Callahan and St. John.

NEW ORLEANS, LA.—St. Charles Orpheum (Thomas Weston, mgr.): Fair houses and good bill. 12-20. Yokes and Yokes, Volts, Georgia Clark, Heddy and Prosser, Leah Russell, Jimmy Lyons, and Krumpholtz. Good bill and houses.

NEW ORLEANS, LA.—St. Charles Orpheum (Thomas Weston, mgr.): Fair houses and good bill. 12-20. Yokes and Yokes, Volts, Georgia Clark, Heddy and Prosser, Leah Russell, Jimmy Lyons, and Krumpholtz. Good bill and houses.

MEMPHIS, TENN.—Grand (A. B. Morrison, mgr.): Very good bill given last week. Webb Family, Dan and Thompson, Fox and Fox, Count de Bata and Brother, and Edward Gray secured. Good houses ruled. Bill includes: Dan and Thompson, Fox and Fox, Count de Bata and Brother, and Edward Gray secured.

DENVER, COLO.—Orpheum, March 25-30: The Boston Pantomime, Eugene Pella, Van Alstyne and company, and the Klaw and Erlanger forces. Good bill and houses. Homer R. Mason and Mamie Kester, St. John and Le Pore, Tascott, Green Brothers, Remondier Sisters, Elie, Victoria, and Callahan and St. John.

NEW ORLEANS, LA.—St. Charles Orpheum (Thomas Weston, mgr.): Fair houses and good bill. 12-20. Yokes and Yokes, Volts, Georgia Clark, Heddy and Prosser, Leah Russell, Jimmy Lyons, and Krumpholtz. Good bill and houses.

NEW ORLEANS, LA.—St. Charles Orpheum (Thomas Weston, mgr.): Fair houses and good bill. 12-20. Yokes and Yokes, Volts, Georgia Clark, Heddy and Prosser, Leah Russell, Jimmy Lyons, and Krumpholtz. Good bill and houses.

MEMPHIS, TENN.—Grand (A. B. Morrison, mgr.): Very good bill given last week. Webb Family, Dan and Thompson, Fox and Fox, Count de Bata and Brother, and Edward Gray secured. Good houses ruled. Bill includes: Dan and Thompson, Fox and Fox, Count de Bata and Brother, and Edward Gray secured.

DENVER, COLO.—Orpheum, March 25-30: The Boston Pantomime, Eugene Pella, Van Alstyne and company, and the Klaw and Erlanger forces. Good bill and houses. Homer R. Mason and Mamie Kester, St. John and Le Pore, Tascott, Green Brothers, Remondier Sisters, Elie, Victoria, and Callahan and St. John.

NEW ORLEANS, LA.—St. Charles Orpheum (Thomas Weston, mgr.): Fair houses and good bill. 12-20. Yokes and Yokes, Volts, Georgia Clark, Heddy and Prosser, Leah Russell, Jimmy Lyons, and Krumpholtz. Good bill and houses.

NEW ORLEANS, LA.—St. Charles Orpheum (Thomas Weston, mgr.): Fair houses and good bill. 12-20. Yokes and Yokes, Volts, Georgia Clark, Heddy and Prosser, Leah Russell, Jimmy Lyons, and Krumpholtz. Good bill and houses.

MEMPHIS, TENN.—Grand (A. B. Morrison, mgr.): Very good bill given last week. Webb Family, Dan and Thompson, Fox and Fox, Count de Bata and Brother, and Edward Gray secured. Good houses ruled. Bill includes: Dan and Thompson, Fox and Fox, Count de Bata and Brother, and Edward Gray secured.

DENVER, COLO.—Orpheum, March 25-30: The Boston Pantomime, Eugene Pella, Van Alstyne and company, and the Klaw and Erlanger forces. Good bill and houses. Homer R. Mason and Mamie Kester, St. John and Le Pore, Tascott, Green Brothers, Remondier Sisters, Elie, Victoria, and Callahan and St. John.

NEW ORLEANS, LA.—St. Charles Orpheum (Thomas Weston, mgr.): Fair houses and good bill. 12-20. Yokes and Yokes, Volts, Georgia Clark, Heddy and Prosser, Leah Russell, Jimmy Lyons, and Krumpholtz. Good bill and houses.

NEW ORLEANS, LA.—St. Charles Orpheum (Thomas Weston, mgr.): Fair houses and good bill. 12-20. Yokes and Yokes, Volts, Georgia Clark, Heddy and Prosser, Leah Russell, Jimmy Lyons, and Krumpholtz. Good bill and houses.

MEMPHIS, TENN.—Grand (A. B. Morrison, mgr.): Very good bill given last week. Webb Family, Dan and Thompson, Fox and Fox, Count de Bata and Brother, and Edward Gray secured. Good houses ruled. Bill includes: Dan and Thompson, Fox and Fox, Count de Bata and Brother, and Edward Gray secured.

DENVER, COLO.—Orpheum, March 25-30: The Boston Pantomime, Eugene Pella, Van Alstyne and company, and the Klaw and Erlanger forces. Good bill and houses. Homer R. Mason and Mamie Kester, St. John and Le Pore, Tascott, Green Brothers, Remondier Sisters, Elie, Victoria, and Callahan and St. John.

NEW ORLEANS, LA.—St. Charles Orpheum (Thomas Weston, mgr.): Fair houses and good bill. 12-20. Yokes and Yokes, Volts, Georgia Clark, Heddy and Prosser, Leah Russell, Jimmy Lyons, and Krumpholtz. Good bill and houses.

NEW ORLEANS, LA.—St. Charles Orpheum (Thomas Weston, mgr.): Fair houses and good bill. 12-20. Yokes and Yokes, Volts, Georgia Clark, Heddy and Prosser, Leah Russell, Jimmy Lyons, and Krumpholtz. Good bill and houses.

MEMPHIS, TENN.—Grand (A. B. Morrison, mgr.): Very good bill given last week. Webb Family, Dan and Thompson, Fox and Fox, Count de Bata and Brother, and Edward Gray secured. Good houses ruled. Bill includes: Dan and Thompson, Fox and Fox, Count de Bata and Brother, and Edward Gray secured.


DENVER, COLO.—Orpheum, March 25-30: The Boston Pantomime, Eugene Pella, Van Alstyne and company, and the Klaw and Erlanger forces. Good bill and houses. Homer R. Mason and Mamie Kester, St. John and Le Pore, Tascott, Green Brothers, Remondier Sisters, Elie, Victoria, and Callahan and St. John.

NEW ORLEANS, LA.—St. Charles Orpheum (Thomas Weston, mgr.): Fair houses and good bill. 12-20. Yokes and Yokes, Volts, Georgia Clark, Heddy and Prosser, Leah Russell, Jimmy Lyons, and Krumpholtz. Good bill and houses.



**VAIDVILLE**

**VAUDEVILLE.**




Address

**THE PLAYERS**

**Taylor**  
**Holmes**

(Even his swearing is art.—*Denver Republican*.)

**JACK  
NORTH**



**The  
College  
Boy**

**Back in  
Vaudeville**

---

**Tearing the World Under His  
Own Management**

**THE GREAT**

**THURSTON**  
Presenting the  
**Biggest Magical  
Performance  
ON EARTH**  
Address Post-Office, Cairo, Egypt

---

"There is only one"

**ANNA EAY**

**EVA · FAY**  
**"A Box Office Attraction Only"**  
*Addres*  
**D. W. PINOREE, Melrose Highlands, Mass.**

---

**CHAS. (Two) ALLEN**  
**SHRODES**

# SIRUDES

COUPLED

---

## CHAS. HORWITZ

the record of big hits speaks for itself.

Order Glad Hatch, Glad Monologue, or Glad Patter from  
**CHARLES HOWEY**, care Jos. W. Stern & Co., 102  
W. 38th Street, New York.

---

# KATIE BARRY

**H. and P. Circuit**

**LYMA, O.**—Orpheum, (Will G. Williams, mgr.):  
Week March 25-1 the usual good business. Week 1-2  
of the month. The members, Tom Mack, Levitt  
and Palla, and Helen Keller.

**TERRE HAUTE, IND.**—Levic Jack Hooper,  
mgr.: Apollo Comedy Four, Marquels and Ligon, Rex  
and Severna, Lindstrom and Anderson March 25-31.  
Excellent bill and good houses.

**GLIOVESVILLE, N. Y.**—Family (J. B. Morris,  
mgr.): Fred De Bundy, res. mgr.: Scott and Whalley.

**SPRINGFIELD, ILL.**—Gaiety (Smith and Burns, mrs.); James H. O'Neill and co., Early and Co., Leslie Harper, Robert Home, Lehart and Kroenke, good times.

**SUPERIOR, WIS.**—Bijou Theatre (L. O. Whitler, mrs.); The Casino, Kreuze, Benzie Walker, the Swickards, Charles Marvella, Letz Brothers March 22-30. Business continues good.

**SPOKANE, WASH.**—The Washington played to big business week of March 24. Smith and Olsen, Dunbar and Morrill, Bennett Sisters, Harrington,

**LANCASTER, Pa.**—Large houses were planned - 4 with Harry Chandler and co. in going. Going boys: Betz Brothers, Colonial Reeds, the Dixie Trio, and the Great Fulguro.

**LYNN, MASS.**—Auditorium (Harry Katson, mgr.): James-Keefer co., Lards and Diaks, Daisy Harcourt, and Wattle, Hathaway and Seigel, and Night With the Fools, second week of 1-4.

**FITTSBURGH, MASS.**—Empire (G. H. Tobetto, mgr.): McCall Trio, Henry Frey, Max Witt's Supperettes, Conakley and McBride, and Mita. Marches 1-6 are drawing big business.

**COLUMBUS, O.**—Keith's Mill 1-4 includes Herbert De Forest and co., Frank Hertz and co., John Tyro, Exposition Four, Murphy and Willard, Herbert Brooks and Avery and Hart.

**WILLIAMSPORT, PA.**—Family (Fred M. Leland, mgr.): C. A. Leland and Eva Musart. See Great Lower, Budd Kane and Kinch, Will Nelson, and the Cornelius, to good business.

**ADRIAN, MICH.**—Riffo: Olney and Cunningham, Jack and Maude Garmella, Brooks and Clark, Maude Hall Price, and Chauncey Page; business grows every splendid satisfaction.

**SANDUSKY, O.**—Majestic (W. C. Dunn, mgr.): See Great Lower.

and Jack of Chilton 1-4. Business Suc.  
**JANESVILLE, Wis.**—West Side Games Co., mgr.: Hardie Langdon, Hammond J. Forster, Trolley Car Tris, and Maude McDonald 1-4.  
**CONNEERSVILLE, Ind.**—Family of J. Granger, Jr.; Elwood and Maggie Denton, Tot Young, and Edison and Herson 1-4.  
**ANNAPOLIS, Md.**—Gayety (E. A. McHardy, mgr.): Fred Irwin's ca. March 23-30. Big business.  
**NEW KENSINGTON, Pa.**—Star G. George Scher, mgr.: The Evans Trio, William and Fella and others to R. R. C. 1-4.

**WINNIPEG, N. D.**—**PAWBUCKET.** R. L.—New Theatre G. W. Cap-  
t. mgr.: Mine and Hance. Little Stevens, Clark  
J. Hance, S. John R. Cook 1-4, to fair business.











**M. STEIN'S...MAKE UP****ALPINE COLD CREAM**

No. 100, 4th St. and 12th Ave.

**GREASE PAINT**

No. 100, 4th St. and 12th Ave.

**LINING COLORS**

No. 100, 4th St. and 12th Ave.

**ALPINE POWDER**

No. 100, 4th St. and 12th Ave.

**MOIST ROUGE**

No. 100, 4th St. and 12th Ave.

**STEIN-ROUGE**

No. 100, 4th St. and 12th Ave.

446 Sixth Avenue, - NEW YORK

**WHEATCROFT CREAM**

A Liquid Powder, 4th St. and 12th Ave.

**KNICKERBOCKER COLD CREAM**

No. 100, 4th St. and 12th Ave.

**STEIN'S GUM**

No. 100, 4th St. and 12th Ave.

**STEIN-CRETE**

No. 100, 4th St. and 12th Ave.

**A NEW FOOD**

No. 100, 4th St. and 12th Ave.

**MILLS' BURNT CORN**

No. 100, 4th St. and 12th Ave.

NEW YORK

**TO CLEAN YOUR FINE GARMENTS SEE  
SCHWARZ & FORGER**

CLEANERS AND DYERS

704 Eighth Avenue

Low Rates Best Work Quick Delivery.

Phone 4126 Bryant.

Near 44th Street

19 Branch Stores in New York City



FOR STOCK COMPANIES, FOR REPERTORY COMPANIES, FOR AMATEURS.

I have the newest and most attractive, as well as the largest assortment of plays in the world.

Fairy Plays, School Plays, Dramatic Plays, Temperance Plays, Plays for Girls, Plays for Boys, Plays for Children, Plays for Amateurs, Plays for Schools, Plays for Churches, Plays for Societies, Plays for Clubs, Plays for Companies, Plays for Theatres, Plays for Managers, Plays for Agents, Plays for Producers, Plays for Writers, Plays for Directors, Plays for Actors, Plays for Actresses, Plays for Musicians, Plays for Dancers, Plays for Singers, Plays for Players, Plays for Performers, Plays for Entertainers, Plays for Amateurs, Plays for Professionals, Plays for All.

Write for my new catalogue of Theatrical Properties, Plays, Songs, etc. It is FREE.

SAMUEL FRENCH, - 25 West 23d Street, NEW YORK

Established 1880

**THE STAGE**

Price, 2d. Weekly

The Leading English Theatrical Newspaper. Circulation Guaranteed larger than that of all other English Dramatic and Musical Journals combined. May be obtained at

The International News Co.

82-85 Duane St.

Samuel French,

22-24 West 23d St.

NEW YORK

**"A WORLD WIDE CIRCULATION."**

The Oldest and most Influential Theatrical and Vaudeville Journal

**THE ERA**

Established 1877

The Era Buildings, 5 Tavistock St., Strand, London, W. C. (two doors off Wellington St.)

Foreign Subscriptions, 35s. per annum

Professional advertisements 6d. per line

American Artists Visiting the Metropolis use The Era Offices as their Permanent London Address

2,800 ARTISTES ADVERTISE IN ITS COLUMNS WEEKLY

house. Monte Cristo 2. Stealing Stock 6-8. No Mother to Guide Her 20. Girls of the Street 24. **EAU CLAIRE**—GRAND (C. D. Moon, mgr.): Gans-Nelson pictures March 27 to light business. Hanson's Fantasia 30; fair business; pleased. Hickman-Bessy co. 1-7. **MADISON**—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Mrs. Temple's Telegram 2. Murray stock co. week 8. **STEVENS POINT**—GRAND (W. L. Brown, mgr.): Buster Brown 10. The Girl of the Golden West 15.

**WYOMING.**

**CHEYENNE**—CAPITOL AVENUE (Edward F. Stahl, mgr.): Al. G. Field's Minstrels 28. delighted good business. The Duo 1; excellent. So good business. Lillian Russell 30. Alice Sit by the Fire 19. Henrietta Crossman 24.

**CANADA.**

**ST. JOHN**—N. B.—OPERA HOUSE (H. J. Anderson, mgr.): The Merry Widow 1 with the following houses on Good Friday. Uncle Jack Sprague 1-3 opened to good business. Cinemas 4-6. The Lyceum Stock co., organized by Nat L. Jensen, arrived in town March 30, and will open a four-weeks' engagement 8, presenting The Charity Bell. The co.'s roster includes Grace Goodall, Eleanor Hicks, Jeanne Hollo, Juliette Atkinson, Margaret Lee, N. L. Jensen, Harry G. Hooper, Frank Powell, John Stepling, Thomas Henry, and H. C. Allen, scenic artist. Walter D. Keeland is manager of the co., and he has some original schemes to hold the interest of our theatregoers, apart from the merits of the performances.

**LONDON**—GRAND (A. J. Small, prop.; L. H. Bowers, mgr.): Thomas K. Shea concluded a week's engagement March 30 to disappointing business, as the co. is exceptionally strong, and the plays were well presented. When the Harvest Days are Over 2, fair performance and business. Concert 4. Julia Gray in Shadows of the Past 6. Otis Skinner in The Duel 18. Concert 11.

**QUEBEC**—QUE—AUDITORIUM (Clark Brown, mgr.): The Merry Widow 1 with the following bill, which pleased large audience: Ernest Perry and co. Ma O'Day. Four Emperors of Music. Young American Quintette. Flood Sisters. Laven and Cross. Master Leonard Stearns. Van Dorn's Mystic Crucible, and Bruce and Deane.

**KINGSTON**—ONT.—GRAND (A. J. Small, prop.; D. P. Bruns, mgr.): My Wife's Family March 20 to good business. Allan Doane in Kerry Kow 30 pleased large audience. Are You a Mason 2. Moving pictures 4-6. When the Harvest Days are Over 12. William Farnham in The Square Men 12. Painting the Town 27.

**HAMILTON**—ONT.—GRAND (A. J. Small, prop.; A. R. London, mgr.): Kerry Kow March 20 pleased good house. Are You a Mason 20 to fair business. Sir Hearted Jim 29. 30 pleased large holiday audience. Shadows of the Past 2. When the Harvest Days are Over 5. 6.

**HALIFAX**—ACADEMY (J. D. McCallie, mgr.): Joss McCallie co. in Patrie Well 1 (afternoon) and Why Women Sin; hundreds turned away. Specialties include Madame Flower, Pinard and White, Franklyn and Hint, and McCallie. In parodies.

**BRANTFORD**—ONT.—OPERA HOUSE (F. C. Johnson, mgr.): Sir Hearted Jim March 28; good performance and house. Are You a Mason 20; house and play fair. When the Harvest Days are Over 2. Beauty Doctor 7.

**CHATHAM**—ONT.—BRISCO OPERA HOUSE (F. H. Brisco, prop. and mgr.): Brisco's moving picture March 28. 30 to full house at popular prices. King of Tramps 2. Shadows of the Past 19. Painting the Town 15. Two Macks 22-27.

**STRATFORD**—ONT.—THEATRE ALBERT (Albert Brandenberger, sole prop. and mgr.): Kerry Kow March 22; good co. and house. Are You a Mason 28; excellent to fair attendance. King of Tramps 2.

**ORILLIA**—ONT.—OPERA HOUSE (Thompson and Robbins, mgrs.): Allen Doane in Kerry Kow March 28 delighted good business. When the Harvest Days are Over 8. King of Tramps 12.

**OTTAWA**—ONT.—RUSSELL THEATRE (P. Gorman, mgr.): From Paris 1-3 (cancelled). Local 4. Otis Skinner in The Duo 8—GRAND (R. J. Birdwhistle, mgr.): Queen of the White Slaves 8-10. **GODSBROUGH**—ONT.—OPERA HOUSE (Charles A. Fyke, mgr.): Are You a Mason March 27, pleased good house. The King of Tramps 4.

**GENTLEMEN**  
WHO DRESS FOR STYLE  
NEATNESS, AND COMFORT  
WEAR THE IMPROVED

**BOSTON GARTER**

THE RECOGNIZED STANDARD  
The Name is  
stamped on every  
loop—

The  
*Vetlock Grip*  
CUSHION  
BUTTON  
CLASP

LIES FLAT TO THE LEG—NEVER  
SLIPS, TEARS OR UNFASTENS

Sample pair, 10c. Cotton No.  
Sold on receipt of price.

602 FIFTH ST., NEW YORK  
Boston, Mass., U.S.A.

**ALWAYS EASY**

**Wanted Theatre**

For VAUGHAN GLASER and Finest Stock Company in America.

Address VAUGHAN GLASER, Holladay Hotel, Cleveland, O.

ARE YOU GOING TO EUROPE?

(Established 1884.)

**EDWIN H. LOW'S STEAMSHIP AGENCY,**

1130 BROADWAY, CORNER 27th ST.

Choicest berths on ALL STEAMERS, lowest rates. Complete reliable information. All sailings Mediterranean, WINTER TOURS, China and Japan. LOW'S POCKET CABLE CODE, new edition, 5c. Foreign money exchanged. Drafts, All Travellers' Cheques, Letters of Credit, etc.

**GEORGE LYDECKER**

"CARL OTTO" is "The Prince of Pilots."

Management, Henry W. Savage.

Permanent address, 236 W. 40th St., N. Y. City.

Are You Too Thin, Run Down or Nervous?

AND A WEIGHT PRODUCER (Capsules)

The Great European Discovery will increase your weight. Makes flesh and rich blood. Tones up the whole system. Unrivalled for Nervousness, Anemia, Insomnia, and Wasting Diseases. Price, \$2.00; Trial size, \$1.00. Interesting Booklet free.

Aspa Chaina, Co., Dept. (S) 1260 Broadway, New York.

COSTUMES, ETC.

COSTUMES, ETC.

**GOWNS FOR THE STAGE and STREET**

We have on hand a large assortment of slightly used Evening Gowns, Dinner, Reception and Tea Gowns. These Gowns are perfect in every respect, of the latest styles, and are especially suitable for wear in High Class Dramatic Productions. We also have a full line of Seal, Squirrel, Mink, Persian Lamb Coats and Fur of all kinds, which we buy you to kindly call and inspect. We also buy your discarded apparel (both sexes). Furs and Jewelry.

Telephone, 488 Madison Square.

MME. DOKTOR, 481 6th Ave., City

**Wire****Your Advertisement**

IF THE TIME IS TOO SHORT TO SEND BY MAIL.

**MANAGERS required to ADVERTISE**

Open Time or other emergency announcements TOO LATE in the week TO INSURE transmission of copy by mail in time for the NEXT ISSUE of THE MIRROR, can make "ASSURANCE DOUBLY SURE" by using the

**TELEGRAPH or TELEPHONE**

The WISE MANAGER knows that TIME IS MONEY. A WORD TO THE WISE is sufficient.

**THE NEW YORK DRAMATIC MIRROR**

121 West 42d Street, New York

**FOR RENT****FRENCH OPERA HOUSE**

New Orleans, La.

Apply 620 Gravier Street, New Orleans.

**"BAL" PROFESSIONAL TRUNKS**

ARE THE ONLY TRUNKS NOW

Especially with the new Railroad Law in effect, making Trunks a more important item than ever. Call or write for new catalogue, beautifully illustrated in colors.

WM. BAL, Inc.

110 W. 40th Street, New York.

**"TELL IT TO ME."**

HERRA KENDALL'S 30 BOOKS.

ALL NEW, JUST OUT.

For sale on all libraries and news-stands, or by mail, the Address HERRA KENDALL, 3 Codwell Avenue, Mayfield Heights, Cleveland, O.

**OTHER PEOPLE'S MONEY**

TO LET ON ROYALTY

EDWARD OWING TOWNE, No. 118 E. 26th St., N. Y.

**Western Dramatic Exchange.**

Manages visiting reliable people with. 127 La Salle Street, near Madison, Chicago, Ill. P. J. REDON, Manager.

**Walter H. Cluxton**

As the Manager in "A Man's Own House"

**MR. MORTIMER DELANO**

Playwriter, 164 West 126th St., New York

Has Marbury, Gay's Agent, English Theatre Bldg., New York. Mr. Delano's Agency, London Representative, Warwick Junction, Cape Town.

**HOMER BARTON**

Leading Man

**PASQUALINA DE VOE**

This season Management AUTHENTICALLY BROG.

In preparation a production of THE FLOWER OF ITALY

**CHARLES RUGGLES**

Young Light Comedian

Would like to be accepted this Summer.

Address Manager.

**SADIE CONNOLLY**

There is Only One Sadie Connolly

Singing, Character Irish Comedienne

With C. E. Mancy for the season. 1273 Third Ave., N. Y.

PROPERTIES, ETC.

**BRUNTON BROS.**

Late ROBERT F. BRUNTON &amp; SONS

Makers of

**THEATRICAL PROPERTIES**

and STAGE ACCESSORIES

Paper Maché a specialty. Estimates cheerfully given. ROBERT F. BRUNTON, Mgr., 419 W. 42d St., New York.

**LOOK Natural**

If your WIG or TOUPEE fits IF NOT, CALL

and consult the

**SPECIALIST****CHAS. L. LIETZ**

The Wigmaker

89 West 28th Street, New York

Unexcelled Grease Paints, Powders, and Beautified Cold Cream.

**Eaves Costume Co.**

REMOVED TO

226 West 41st Street

OPPOSITE NEW AMERICAN THEATRE

Telephone, 4763-38th

**FUNK & CO.****Wig and Toupee Makers**

PAINT and POWDER

McVICKER'S THEATRE, - CHICAGO, ILL.

Telephone—Central 604. Send for Catalogue.

**MILLINERY::: MASSELLS:::**

Latest importation always in stock.

The season's specialties. Professional discount. Write Dept. M.

183 W. 42d St., New York, N. Y.

**MILLER****COSTUMER**

126 N. 7th Street,

PHILADELPHIA

**PLUCKER and ANRENS**

Successors to CHARLES HENRY

Practical Wig Makers

Street Wig and Toupee Artificially Made

Theatrical Work a Specialty.

25 EAST 20TH STREET, NEW YORK

(2 doors East of Broadway.) Telephone 5th Century

**JOS. HENBERGER & CO.**

MERCHANT TAILORS

408 Sixth Avenue First Floor

LATEST FASHION AND WINTER

IMPROVATIONS NOW READY.

DEANS SUITS A SPECIALTY.

**FRANK HAYDEN**

COSTUMER

163 West 23d Street, New York

Tel. 711 Chelsea. MILLINERY

A. KOEHLER O. LEHMANN

**A. KOEHLER & CO.****Theatrical Costumers**

24 Union Sq. East, between 17th and 18th Sts.

Telephone, 579 Greenwich NEW YORK

**ANDREWS**

Ladies' Gowns Slightly Worn

Furs of All Kinds

348 State Street. CHICAGO

**MISS R. COHEN**

230 W. 74th St.

Formerly 187 E. 7th Street.

Telephone No. 1499 Columbus.

**GOWNS for the STAGE and STREET**

Slightly used but perfect and up to date.

Also a full line of Furs and Sealings.

Madame Barcott, 223 State St., Chicago, Ill.

Two doors South of Siegel &amp; Cooper's.

**STAGE or STREET!**

Slightly worn (custom-made) clothing for MEN ONLY!

Prizes Alberta, Tuxedo, Character Gowns and Overcoats!

THE PLACE for Top, Gowns and Bureaus!

We refer to the Profession!!

JOE BRITTON, 235 North 9th Street, Philadelphia.

**RALPH LEWIS**

AT VAUDEVILLE or DRAMATIC.

Address Mirror.



## PROFESSIONAL CARDS.

## PROFESSIONAL CARDS.



**Leigh De Lacy**  
LEADING WOMAN—ENGAGED  
Offers Solicited for Summer Stock. Address this office.

**BURT L. KING**  
LEADING MAN

Engaged

Invites offers for Summer Stock, and Next Season

Address MIRROR

**ZELDA ROTALI**  
PRIMA DONNA SOUBRETTE.

**THOS. F. DONNELLY**  
A COMEDIAN WHO CAN SING

MANHATTAN OPERA CO.

Address MIRROR.

Second Season.

ARTHUR NELSON

Appearing in his great Automobile Racing Play.

THE GOVERNOR'S PARDON

All correspondence should be addressed as above, care Klaw &amp; Erlanger, New Amsterdam Theatre Bldg., N. Y. City.

**TERESA DALE**

As HERODIAS in "THE VOICE OF THE MIGHTY"—

Of the women, Teresa Dale is the best as Herodias.—Bulletin, San Francisco, Jan. 8, 1907.

**JAMES A. BLISS**

"The Fat Fellow at the Fifth Avenue"

ON THE JOB

7th week—"Are You a Subscriber?"

**WM. HAYWARD CLAIRE**

Leading Man

ENGAGED. San José, California.

Address Theatre, San José

**TOMMY SHEARER**

COMEDIAN. At liberty for Summer and immediate engagements.

91 State Street Rochester N. Y.

**MARION SHERWOOD**

LEADING WOMAN

AT LIBERTY

INVITES OFFERS.

Actors' Society, New York.

**GEORGE ALISON**

LEADING MAN

Winnipeg Theatre, Winnipeg, Man., Canada

**Florence Gear**

Featured as "KITTY"

"Sir Reginald Belzize."

**Harry B. Roche**

THE MARRIAGE OF KITTY."

Direction JULES MURRY

*John Whisman*  
THE VIRGINIAN CO., Kiba LaShelle Co., Mgr.

**WINIFRED FLORENCE**

Singing Comedienne

Address MIRROR.

**London "Music Hall."**

THE GREAT ENGLISH VAUDEVILLE PAPER.

WEEKLY

American Representative—MISS ADA M. CARLE, Room 704, St. James Bldg., where a file of papers can be seen and advertisements will be received.

14 Leicester St., W. C.

## PROFESSIONAL CARDS.

## PROFESSIONAL CARDS.

**HAYDEN STEVENSON**

LEADING MAN

INVITES OFFER—SUMMER STOCK.

Address MIRROR.

**HELENE L. WARDE** Leading Woman

**J. JAMES (JACK) KENNEDY** Character Comedian and Director

AT LIBERTY FOR SUMMER STOCK.

Address 25 Phoebe St., Toronto, Ont.

**WILLIAM NORTON**

Keith & Proctor's Stock, Harlem Opera House

*Izetta Jewel*

Colonial Theatre, San Francisco, Cal.

Dramatic Review, of Feb. 24, says: "Izetta Jewel shines with special luminousness and merits all the extravagant praise that has been lavished upon her interpretations. She rose to unexpected dramatic heights in the stronger scenes, and in the moments requiring sympathy and delicacy she could not be excelled."

**DOROTHY GREY**

W. F. Mann's "AS TOLD IN THE HILLS"—(Western)

MANAGEMENT DON A. MACHELLAN

"Dorothy Grey has an agreeable voice and plays the role of the Indian girl with fine intelligence."—Seattle Times, Oct. 25, 1906.  
"As Fumana, Dorothy Grey is a pretty and attractive heroine. Her interpretation shows study and sympathy."—Seattle P. I., Oct. 25, 1906.

Address per route or care this office

**CARRIE WEBBER**

(MRS. GEORGE SIDNEY)

On Tour

BUSY IZZY'S VACATION

Management E. D. STAIR

**WILLARD DASHIELL**  
Dramatic Director

WORKING

Can be engaged for Summer

Address Actors' Society

Annual Starring Tour

**MR. KIRK BROWN** AND HIS EXCELLENT COMPANY

Presenting Complete Productions of

The Christian Gentleman of France  
The Cherry Pickers  
Under the Red Robe

Othello  
David Garrick  
The Eternal City  
The Man Who Dared

Management J. T. MACAULEY

**DAVID ELWYN**

LEADING HEAVIES

Address care MIRROR.

**HOPE BOOTH**

(Mrs. Renold Wolf)

Now in Philadelphia—and her company of Legitimate Comedians, in the brightest and most popular Vaudeville, The Little House Lady.  
In preparation for a triple bill: The Woman Who (a comedy of love) and With Her Back to the Wall (a comedy of conquest), by Channing Pollock, the author of The Little House Lady. The dramatic version of The 7th and in the future's Corinna, and the new musical comedy, The Girl Who (a comedy of love), by Channing Pollock, the author of The Little House Lady.

**Sedley Brown**

DRAMATIC DIRECTOR

Author of A HAVAJO'S LOVE.

Playing in Stock to big business.

Auditorium Theatre, Los Angeles.

**AITKEN, SPOTTISWOODE**

Summer, Garrick, Milwaukee. Castle Theatre, Boston.

**ASHLEY, LILLIAN**

Address MIRROR.

**BOND, ROBERT I.**

Juvenile and Light Comedy. Engaged. Care MIRROR.

**BRANDON, ETHEL**

With Theo. W. Ross in The Other Girl.

**BECK, JOHN**

With William Ladd. Season 1906-07.

**CAMPBELL, CELIA**

Leading woman. Park Theatre, Manchester, N. H.

**CARHART, JAMES L.**

With Mr. Richard Mansfield. Season 1906-07.

**COLLINS, J. PALMER**

As Lachlan Campbell.

**DEVEREAUX, DALE**

Solid Pettengill—Quincy Adams Sawyer, Western.

**GRANVILLE, NELLIE**

Character. En Route. Permanent address, MIRROR.

**HADLEY, HELAINE**

One Woman Co. Management Thomas Mann, Jr.

**KELLY, ALLAN**

Character. En Route. Permanent address, MIRROR.

**LORIMER, WRIGHT**

Address MIRROR.

**McARTHUR, MURIEL**

Impass. Character's Aunt Co. MIRROR.

**MERRITT, GRACE**

Starting in When Knighthood Was in Flower.

**RYLEY, J. H.**

Address care M. Vanden, Pinner, Hildesheim, England.

**SEAY, CHARLES M.**

Actors' Society, N. Y. City.

**TABER, ROBERT S.**

Juvenile, Novice, at Liberty Summer Stock. MIRROR.

**TRADER, GEORGE HENRY**

Permanent address, Actors' Society of America.

**WARD, CARRIE CLARK**

Character. Burbank Theatre Co., Los Angeles, Cal.



ELOCUTION, ACTING, ETC. ELOCUTION, ACTING, ETC.

Founded in 1894.

# American Academy of Dramatic Arts

And Empire Theatre Dramatic School

BOARD OF TRUSTEES  
FRANKLIN H. SARGENT, President  
DANIEL FROHMAN JOHN DREW BRONSON HOWARD  
BENJAMIN F. ROEDER

A Practical Training-School for the Stage Connected with Mr. Charles Frohman's  
Empire Theatre and Companies

SUMMER TERM OPENS APRIL 3.

For Catalogue and Information apply to  
THE SECRETARY, Room 141, Carnegie Hall, New York.

# J. H. GILMOUR

For the past twenty-five years one of the foremost actors of Shakespearean and modern roles and lately leading support with Viola Allen in Shakespeare's "Cymbeline."

HAS ASSUMED THE DIRECTION OF THE

## School of Acting

—OF THE—  
CHICAGO MUSICAL COLLEGE

A School of Practical Stage Training with all the advantages of a great Educational Institution. Indorsed by Leading Actors and Managers. Fully equipped Stage for Rehearsals and Public Performances. Investigation will demonstrate the superiority of this institution.

MARSHALL STEDMAN | WALTER KILBOURNE  
Formerly Leading Juvenile with E. H. Sothern | For past four years Principal Assistant to Hart Cowley  
ASSISTANT DIRECTORS.

Catalogue Mailed Free Upon Application.

School of Acting of the Chicago Musical College, College Building, 202 Michigan Boulevard

## The National Conservatory of Dramatic Art

OPEN THE YEAR ROUND

UNDER THE DIRECTION OF

# F. F. MACKAY

Special Teachers' Course, Saturday Mornings  
Special Course in Dancing

Actors coached in special characters and in all dialects. Office hours from 9 A. M. to 5 P. M.  
SEND FOR PROSPECTUS. 19-25 W. 44th St. (near Fifth Ave.), New York, N. Y.

## The American School of Playwriting

FIFTH YEAR

BY MAIL. MONTHLY PAYMENTS.

There are Schools for the teaching of painting, music and other arts. Playwriting is an art. Can you give me any one reason why it cannot be taught? This was the first School of the kind to be established in the world, and it proposes, as it expands, to remain THE first.

MR. HENRY IRVING: "You may be the mightiest genius that ever breathed, but if you have not studied the ART of writing for the stage you will never write a good acting play."

MR. THOMAS DIXON, JR.: "a man of genius, open minded and clear sighted, author of 'THE CLANSMAN,' a play that is turning people away at every performance throughout the South, kindly writes: 'I learned more from your course in one year than I could have gotten in ten years unaided. It is now, not found in books, thorough and practical. The student of the drama who perfects this course is missing the opportunity of a life. I could never have written 'THE CLANSMAN' without the grasp of principles I got from you. Our association has been an inspiration to me from the first.' Circulars. Address

W. T. PRICE, 1440 Broadway, New York City.  
("The Technique of the Drama," by W. T. Price, \$1.50; Brentano's or as above.)

ENDORSED BY THE DISTINGUISHED DRAMATIC CRITIC MR. ALAN DALE

# THE ALVIENE INSTITUTE OF DRAMATIC ARTS

(Oldest established and most reliable in the world)

Under the personal direction of the celebrated Stage Director, CLAUDE H. ALVIENE, assisted by eminent specialists in all departments.

(New Course Now Forming) Summer Course Begins May 1, 1907.

# Alice Kauser

## PLAYS

NEW STOCK PLAYS  
NEW REPERTOIRE PLAYS

Address 1402 Broadway, New York.

STENOGRAPHY  
TYPEWRITING  
MIMEOGRAPHING

Theatrical copying a specialty.  
Best Work. Lowest Rate.

J. R. HARR, 1205 Broadway (cor. 37th St.), N. Y.

THE NYVALL PRESS

SMART SHOW PRINTING

342 West 41st Street, New York

ELOCUTION, ACTING, ETC. ELOCUTION, ACTING, ETC.

ESTABLISHED 1893

# STANHOPE-WHEATCROFT

## DRAMATIC SCHOOL

31 West 31st Street, NEW YORK

Summer Term Commences May 1, 1907

Private Lessons Special Classes

Prospectus Mailed on Request.

ADELINE S. WHEATCROFT, Director

# NED WAYBURN'S

## TRAINING SCHOOL FOR THE STAGE

Practical Instructions by the most successful stage director in the world.

STAGE-DANCING, ACTING, "MAKE-UP," COSTUMING, ETC.

Classes for adults and children, over 3,000 pupils in public now.  
Special course for Vaudeville. Young men taught stage management.  
Engagement contracts given all graduates at from \$25.00 to \$50.00 per week.  
References any reputable theatrical manager, critic, actor, actress or chorus girl.  
Address: NED WAYBURN, 143 W. 44th St., New York.

# DONALD ROBERTSON

DIRECTOR

## Dramatic Art Department

### COSMOPOLITAN SCHOOL OF MUSIC AND DRAMATIC ART

AUDITORIUM BUILDING, CHICAGO

For particulars and catalogue address DUNSTAN COLLINS, Mgr.

# ROSA RAND

## Dramatic Instructor

Dramatic Classes, Tuesday and Friday  
Mornings, 11 to 1.  
Special Attention Given to Coaching.  
REHEARSALS DIRECTED. 100 W. 4th St., New York

TORRIANI SCHOOL OF SINGING  
301-302 Carnegie Hall, New York  
Singing and speaking voice cultivated by absolutely pure method. Professional and private endorsement. Address  
FERDINAND E. L. TORRIANI

# STAGE SCHOOL

Stage Dancing, Vaudeville  
Acting, Singing, Stage Management, etc.  
Charles Work, Dramatic Art, Music, Voice, etc.  
12th St., Ohio Walk, Class, BUCH, etc., etc.  
(Stage Engagements Guaranteed.)  
PROF. F. J. RIDGE, and others.  
12 La Salle St., Chicago, Ill.  
(Reference, all Theatrical Managers.)

MR. PARSON PRICE VOICE CULTURE  
Speaking and Singing. Teacher of Julia Marlowe, Maude Adams, etc. etc. etc. Marie Cahill, Grace George, Corinne Sullivan, Clara Bloodgood, Frances Starr, E. H. Sothern.  
SEND FOR CIRCULAR.  
66 West 51st Street, New York.

## A GREAT FAIR

IN AID OF THE

# Actors' Fund of America

Will be held at the  
METROPOLITAN OPERA HOUSE  
NEW YORK

ENTIRE WEEK  
MAY 6 TO 11

This splendid charity campaign over \$20,000 annually to relieve sick and disabled players, and maintain work-out veterans at the Actors' Fund Home. Its achievements in 20 years have exceeded One Million Dollars.

Send Contributions and Suggestions to  
ACTORS' FUND FAIR COMMITTEE  
1440 BROADWAY, NEW YORK

## GET THE NEW

# DRAMATIC MIRROR

## Date Book

Seasons 1906-7 and 1907-8

Price, by mail 30 cents  
Orders will be filled promptly upon receipt.

We cannot insure proper delivery unless sent by registered mail, for which the usual fee, 5 cents, is charged. Address

DATE BOOK DEPT.,  
121 W. 42d St., N. Y.

JESSIE MAE HALL  
THE BIGGEST LITELAND

Management  
AL  
TRANERN

# Western Canada Booking Bureau

Booking 50 Western Canadian Towns for Season 1907-8.

Address all communications to  
E. WILLIS, Secy.-Treas.,  
Drawer 1690, Calgary, Alta.

# Janet Priest

Comedy Concentrated.

MAY FLOOD, the Deacon's Daughter

IN  
"HIS HONOR THE MAYOR."

Walnut Street Theatre, Philadelphia.

PLAYS for Amateur and Professional Actors. Largest assortment in the world. Catalogue free. The Dramatic Publishing Co., 259 Dearborn St. Chicago.

Before Leaving the City place your valuables in the indestructible burglar-proof vaults of

# THE MANHATTAN STORAGE and WAREHOUSE COMPANY

Warehouses: Lexington Ave., 41st and 42d Sts. and 6th Ave. 12th and 13th Sts., 32nd and 33rd Sts.  
Furniture, Goods, Trunks, etc., taken on fire-proof storage; also, if desired, packed and insured. Safe deposits \$2.00 per year. Vaults for Silver Trunks.  
Special facilities for safe keeping of Theatrical Wardrobes, Dressing, etc.  
ADRIAN LEBLANC, JR., Mgr. LAWRENCE WELLS, Pres.

Burrelle's Clipping Service

CLIPPING SERVICE  
BURRELLE, N. Y.

"SMILES"  
A Theatrical Tooth Make-up. An Ivory Finish for gold and discolored teeth. Absolutely harmless. Easily applied and removed. Postpaid, \$1.00. BARK & SMITH, 321 W. 50th St.



**126 W. 42d St. NEW YORK 120 W. 41st St.**  
**NO BRANCH STORES**

expressly prepared for the Theatrical Profession, guaranteed to be absolutely pure and never become rancid in any climate. Put up in 1 lb. Screw Top Tin Cans at 43c. + 1/4 lb. at 52c.

**Samples of Cream Sent Free**

All mail orders must be accompanied by money order. None sent C. O. D.

**THE MALLER'S MASTERPIECE**      **LAND OF THE FREE**  
**A WEST POINT REGULATION**      **HIS OWN**

Address all communications to

**MR. SYDNEY GREASON,**  
210 East 53d St., N. Y. City.

Address ARTHUR C. AUSTON,  
Room 902, 110 W. 34th St., N. Y. City  
Tel. 1-524-3246.

**MARK ELLSWORTH, Secretary.**

**Down Town Office, Knickerbocker Theatre Bldg. Tel. 4197-80th St.**  
Furniture Unsurpassed. Construction and Property Shops, Fireproofing Department, 15,000 sq. feet of  
storage room. Stage for Schenck. New and slightly used scenery always in stock.

**NEW YORK**